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# *Sets in* Order

## YEAR BOOK of SQUARE and ROUND DANCING NO. TWO

a collection of calls  
and rounds

taken from the  
national square  
dance magazine

# **SETS IN ORDER YEAR BOOK**

**of Square and Round Dancing**

## **NUMBER TWO**

**THE CALLS, BREAKS AND ROUND DANCES  
COMPILED FROM THE 1957 ISSUES OF SETS IN ORDER**

**Edited by**

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with help by the Staff of Sets in Order

***Sets in Order***

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# Dedication

## TO JIM YORK

*During 1957, as in the last decade, the name Jim York has been associated with many of the most enjoyable squares ever written. Though Jim is no longer with us, future generations of square dancers will continue to be influenced by his great spirit of true fun. This volume which contains eight of his calls is humbly dedicated to the everlasting memory of this wonderful person.*

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# Foreword

Just exactly what does happen to the Square Dance picture in the period of a single year? Here in the pages that follow is a pretty fair idea — at least from the standpoint of quantity of new material presented.

During 1957 the great abundance of original Square Dance material seemed to furnish a proving ground for such movements as the Square Through (page 9) and the Dixie Chain (page 5). Trail-through variations, a number of Wheel Around breaks and a constant emphasis on the "Split-the-Ring and Around Just One" family point the way to the need for some relief from this trend in the coming year.

In the field of Rounds; contributions from many of the familiar composers with a sprinkling of new names gave the activity some dances that are destined for lasting favor. The balance of Waltzes and Two-steps was good with a nice variety of simple dances and mixers primarily aimed at the newer dancers and the average Square Dancer.

On the whole, 1957 seemed to be a year of continued progress from the standpoint of over-all growth. Square Dance classes in almost every area were well attended and callers appeared to be willing to ground the newcomer in basic fundamentals and styling.

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## THE LANGUAGE OF *Square Dancing*

SETS IN ORDER virtually covers every niche and corner of the Square Dancing world and for that reason any attempt to run a glossary of terms is certain to run into a fair smattering of difficulty. However, because today's Square Dancers dance together more and more in each other's home areas it's well to take a look at these words that make up the calling vocabulary that directs our Square Dance actions.

Naturally, because Square Dancing, like Topsy "just grewed" there will be many exceptions and area variations. In each case we've tried to list the most common usage and in some instances have listed more than one variation.

When possible we've attempted to note the number of steps it takes to do some of the figures. There will be area differences here too. We recognize no controversies as such but have tried to freely report the styles as they predominate around the Square Dancing universe.

**ALAMO STYLE** (also called **GRAND BAL-LONET**): Follows the direction of the Grand Right and Left, with a single balance each way. Women, clockwise, and men counter-clockwise.

**ALL AROUND YOUR LEFT HAND LADY** (General): Ladies take three steps into the center of the square and make a slight curtsy. While they are doing this, the men pass right shoulders (on the outside of the square) with their corners. Ladies back out of the center as soon as their corners are on the left side. Men now walk back toward their partners, going in front of their corner. (Modified) The ladies do not go straight into the center. They go to the center while drifting towards the man who is

going "all around." As partners are not facing during this it is not considered a do-sa-do. (Dallas and Australia Variation) Just in reverse of the above with the men moving in front of their corner and then behind to return to partner. (count: 8 steps) Figure is usually followed by See Saw Your Pretty Little Taw.

**ALL EIGHT CHAIN**: Dancers give right hand to a corner, walk past, give a left hand to the next (original opposite lady) and courtesy turn her in place. This puts all dancers in their corner positions with their opposites. This figure is smoothly preceded by an All Around Your Left Hand Lady, See Saw Pretty Little Taw, or a similar series.



**ALLEMANDE:** Can be called for either the left or the right hand and with any person designated. (Style A) Float Out: Walk by one another with a left hand hold and as you reach the opposite person's place float out until you reach arm's length (a slight extension of the arms without lifting either foot from the floor), turning, hesitate just long enough to change directions, and return to partners. Done best without a "jerk" (i.e. without lifting the forward foot from the floor). (Count: 6-8 steps). (Style B) Pigeon-Wing or Palms together, hands up position. (Count: 4 steps). (Style C) Forearm grip. This is usually only found where cramped room conditions make the tighter hold necessary. (Count: 4 steps). In some areas the call for a left Allemande may be: "On the corner with your left Hand."

**ALLEMANDE A:** Do not hold lady's hand on "half sashay and resashay." Take hand, then drop it.

**ALLEMANDE O:** At all times to be distinguished from "Away you go" Allemande O has nothing but a Do Paso; "Away you go" has an Allemande Thar star as well.

**ALLEMANDE THAR:** This can be considered an interrupted Grand Right and Left. After the right to partner, take the next person by the forearm (in some areas this is a pigeon wing hold). Retaining this hold, the men move into the center in a right hand star, where they back up in a counter-clockwise direction, the ladies walking forward on the rim, or outside of the star. Continue from this point as called.

**ALLEMANDE THAR STAR:** From any left hand swing and with either men or ladies in the center as called. From any right hand swing a Wrong Way Thar star may be achieved.

**ARKY STAR:** Referring to any star formed by two men and two ladies and where the two men are across from each other and the ladies the same.

**BACK TRACK:** From a single-file promenade, those indicated by the call turn out and promenade outside the set in the opposite direction.

**BALANCE (Style A):** Couples facing, take one step forward and close or touch with the other foot, then step away and touch or close. (Style B) Couples facing, holding right hands, step right and swing-kick left; then step left and swing-kick right. Can be done quite

smoothly if desired. In some areas this balance almost takes the form of a modified Pas de Basque. (Count: 4 steps).

**BEND IN THE MIDDLE:** Usually called when two couples are in a line and all facing the same direction. Both couples will turn a quarter to face the other couple.

**BOX THE FLEA:** As used to reverse direction. Partners join left hands and the lady makes a right face turn under the man's raised left arm as the man walks forward. (Count: 4 steps).

**BOX THE GNAT:** As used to reverse direction. Partners join right hands and the lady makes a left face turn under the man's raised right arm as the man walks forward. (Count: 4 steps).

**BREAK:** To release hands.

**BREAK AND TRAIL:** Change from a circle with hands joined to a single file promenade.

**BUNCH THE GIRLS** (Girls to the center back to back): The ladies indicated by the call either head toward the center or are turned in to stand back to back, bunched into the center.

**CALIFORNIA TWIRL:** Used to reverse direction smoothly while retaining the same relative position as in the call "Dip'n Dive." Partners take hands; the man's right hand joined with the lady's left. They change places with each other by raising their joined hands and the man walks around the lady in a clockwise direction while the lady walks forward under their joined hands and making a left face turn. If partners start out facing the same direction they are now facing opposite to their original direction with the lady still on the right side of her partner. This is the same figure as the Frontier Whirl. (Count: 4 steps).

**CALIFORNIA WHIRL:** Man's left hand and the lady's right are joined. These hands are raised and the man walks around the lady in a counter-clockwise direction while the lady walks forward under their joined hands and makes a right face turn. (Count: 4 steps). In some dances this is called: "Turn your corner under."

**CALLS:** Calls are always directed to the gentlemen unless the caller designates the ladies. Calls give you the directions for the dance—these are the "commands."

**CAST OFF:** Two persons facing the same direction wheel around. Usually no hold is taken. One person acts as the pivot point and

backs up. The other maintains a forward motion already generated. The two persons may be two men, two ladies, or a man and lady. Most usually this movement is used in *contras*. (For a form used in squares see "Ends will Hinge.")

**CATCH ALL EIGHT:** Each person takes his partner by the right forearm and moves forward and around (clockwise) two steps. Then each drops hold and does a quick right face pivot in place half around to take left forearms (with same person) and move forward and around (counter-clockwise) a little more than a full turn or as directed by the next call.

**CIRCLE:** With joined hands, square rotates to left or right, according to the call, usually to the left.

**CORNER:** The lady on the man's left at the moment of the call. If original corner is meant, call should designate.

**COUPLE BACK TRACK:** In promenade position the man will pull with his right hand and push with his left so that both the man and the lady do individual about-face turns (the man right face, the lady left face), so that the couple is facing in the opposite to the original direction. The man is still on the inside of the circle, his partner now is on his left.

**COUPLE WHEEL AROUND:** In promenade position the couple *as a unit* will execute a reverse of direction by the man backing up and the lady walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than 180°, or a complete about face within the square. The man who is originally on the inside in a promenade will now be on the outside of the square.

**COURTESY TURN:** The movement that usually ends a Ladies Chain, Do Paso, etc. Man receives lady's left hand to his (the lady's hand just lightly sitting palm down on the man's palm up) left hand, puts right hand in the small of the lady's back and while standing side by side facing the same direction, the man backs up and the lady walks forward. (Count: 4 steps).

**CROSS TRAIL THROUGH** (General: Also called "Trail Through" or "Trail on Through." Synonymous terms used for the movement originated by Pat Patterson of Santa Fe, New Mexico): Two active couples meet and pass through. The lady crosses in front of her man

and the man crosses behind his partner. They then follow the direction of the next call. (a Southern California Style): When one couple is active and advances to an inactive couple, the active couple splits the inactive couple. The active lady is in the lead. She crosses to the left; her partner follows and crosses to the right to follow the next call. (In Southern California, the first description would be called a "Trail Thru," the second description a "Cross Trail.")

**DISH RAG WHIRL:** This is another figure in which the man and lady change places. Lady and man meet, usually right hand to right hand. They raise hands high to make an arch. The man puts his back to the girl and starts to roll through the arch, following his right shoulder in the roll turn. Lady starts a full left face roll back to back with the man. As soon as both make the full roll, they have both gone through the arch made with their right hands and have changed places.

**DIXIE CHAIN:** Two couples meet single file. They move thru each other like a grand right and left, using alternate hands. The first two start with right hands and the second two start with left hands.

**DO PASO:** A form of the Texas Do Si Do. From a circle of two couples or more, break circle and face partner. Take left forearm of partner and walk around counter-clockwise. Go to corner and turn corner clock-wise with a right forearm. Return to partner for a courtesy turn in place. (Count: 16 steps).

**DO PASO GRANGE.** Also referred to as a Do si Grange. Corner right, partner left, corner right, partner left or to continue as directed by call. Also called a Suzy Q.

**DO SA DO (DO SA DOS):** Two dancers advance to face each other and pass right shoulder to right shoulder. Each takes one step to the right in back of the other person and, without turning, moves backward to place. In various calls this is also referred to as "Do Sa," "Do Si" and "Sashay." (Count: 8 steps).

**DO SI BALLONET:** Think of this as a Northern Style Do Si Do with two interruptions to balance forward and back. On the call the ladies pass left shoulders, without a twirl, and facing out take the hands of the men who are facing in (holding partner's left and opposite's right). All balance forward in the direction they are facing, then backward. Retaining left hand with their partners they release right

hands and all turn half about counter-clockwise then re-join hands, this time with the ladies facing in and the men facing out. They balance again, first forward in the direction they are facing then backward. Retaining right hands they release partner's left and walk almost completely around to give partner a left for a courtesy turn.

**DO SI DO (Northern Style):** Executed while two couples hold hands in a circle of four. Gents let go of partner's hands, ladies pass left shoulders and immediately give left hands to partner's left hand. Walk around him and give right hand to opposite gent. Walk around him and return to partner. Give left hand to partner and courtesy turn in place. Men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Hand holds seem to predominate where space permits. Ladies usually find a single right face turn as they pass left shoulders can add to the smoothness of the dance without slowing the motion. (Count: 16 steps). (Texas Style). See Do Paso. In some areas a continuous Do Paso movement as call directs.

**DO SI DO "KENTUCKY STYLE":** An interrupted Do Paso. On the cue, give right hand to corner and walk completely around, clockwise. Retain corner's right and give partner left. All circle clock-wise with the men facing out and the ladies facing in (no balance). On the next call, release partner's left and go around corner clock-wise with rights joined. Return to partner with left forearm and do a complete Do Paso.

**DOUBLE ELBOW:** At the end of a Right and Left Grand, partners meet and, instead of promenading, give right forearm (or elbow) to partner and turn clockwise around each other for two counts. Quickly turn and take left forearms (or elbows) and go counter-clockwise until each is once again facing the line of a regular Grand Right and Left. Each proceeds to that next person and repeats the same figure, or follows the call.

**DOUBLE TURN BACK:** In a Grand Right and Left, instead of promenading when you meet your partner you keep her right hand as you go past her, face the other way and do a Right and Left Grand in the opposite direction. When you meet your partner with the right, again go past and around her, then start at normal Grand Right and Left.

**ENDS TURN IN:** In a line of four, where all are facing the same direction (usually out), the two in the center make an arch. The two on the ends come forward and together duck under the arch. The two making the arch will usually at this point do a California Twirl in order to reverse their facing direction and face the center of the set.

**ENDS TURN OUT:** About the same as above, except that the call usually occurs when the line of four is facing in toward the center of the set. After the ends have gone under the arch, the two making the arch do not California Twirl but release the arch and face the center of the set.

**ENDS WILL HINGE:** Most usually called when two couples are in a line and all facing the same direction. The two at the end of the line serve as the hinge and keep the hand of the person just next to them. In staying with the ends, the two in the center of the line let go of each other and move forward around their "hinge." This would be done while working with another line of four and each turning couple would turn (or cast off) three quarters around to form new lines of four with another couple and facing in a new direction.

**FACE TO THE MIDDLE:** A call usually directed to active couples to chance their present facing direction, as for example in the call for Little Red Hen.

**FORWARD AND BACK:** Those persons or couples designated move into the center and back to place. Basically this means four counts or beats each way.

**FOUR COUPLES RIGHT AND LEFT THRU:** In a square, men move clockwise, ladies counter-clockwise. Pass corners, men on the outside. Touch right hands while passing the next (original opposite) men still on the outside. Men slide in front of the next (original right hand lady) and pass left shoulders with her. All give left hands to partner and courtesy turn to face center of the set in spots opposite to starting position. (Count: about 12 steps).

**FRONTIER WHIRL** (see California Twirl):

**FULL TURN 'ROUND:** This movement is basically descriptive of an arm turn that is greater than half way and is completely dependent upon a good following descriptive call to direct the dancers' next movement.

**GO ALL THE WAY AROUND:** Usually follows the calls "Sashay partners half way 'round, Resashay, etc." The man moves behind the

lady and to the left to home while the lady goes in front to the right and to home. (Count: 8 steps).

**GRAND BALLONET** (see Alamo Style)

**GRAND CHAIN** (Ladies): All four ladies form a right hand star and move clockwise, skipping one man, to their opposite man who gives a courtesy turn. (Count: 8 steps). The call Grand Chain Back would repeat the action and return them to their starting position. It's customary, for comfort, that when the call to promenade comes prior to the end of the maneuver, that couples take promenade position and Wheel Around instead of using the courtesy turn. (Men): A forearm turn is used instead of the courtesy turn when the men are active.

**GRAND CHAIN EIGHT**: Executed by giving a right hand to any person designated by the call, passing by and giving a left to the next for a courtesy turn. This may be done in any direction and from any position as long as it's started with the right hand. Same action as described for "All Eight Chain" (see page three) Southern California standard as above.

The term "Grand Chain Eight" was originally intended to indicate a "Right and Left Grand." In areas where this call was used, the Right and Left Grand movement would often continue past meeting the partner the first time and wouldn't stop until they met the 2nd time.

**GRAND DO SA DO**: When couples meet at the end of a Right and Left Grand they do a Do Sa Do, then, passing right shoulders with their partner move ahead to the next (men going in a counter-clockwise direction) and repeat the Do Sa Do. The word "Grand" indicates that this movement will be repeated four times until starting partners are re-united.

**GRAND RIGHT AND LEFT** (also called Right and Left Grand, Grand Chain Eight): In the square, partners face and take right hands with their partners. Each moves ahead (men counter-clockwise and the women clockwise) to give a left to the next, a right to the next, left to the next until they meet their own to follow the next call. This call most often follows the call to Allemande Left. This is the Western form of the figure. Other forms call for a Grand Right and Left to continue for twice the action described above. Hand grips for this pattern vary with areas.

**GRAND SASHAY**: Similar to the Grand Do

Sa Do except that the dancers first meet and do a Do Sa Do, then, passing right shoulders, move ahead to the next and do a Sashay Left, or a left shoulder Do Sa Do. Passing left shoulders with this person they move on to the next and repeat the Do Sa Do, then on to the next for the Sashay Left and then, finally to their partner for a promenade or to follow the next call.

**HALF SASHAY**: While facing the center of the square, partners change places by the gent sliding (or walking) to the right behind his partner. The lady slides (or walks) to the left in front of her partner. Partners have simply exchanged positions. No re-sashay unless called. (Count: 4 steps).

**HOME**: The man always to take the lady to his home when "Home" is called and this is to be his original home, unless specifically called otherwise.

**HONORS**: Men bow, Ladies curtsy.

**LADIES' CHAIN (OR CHANGE)**: Executed while 2 couples are facing each other. The ladies advance, giving right hands to each other, then left hands to opposite man, and the men courtesy turn them around in place. The girls have switched partners. Most often this is followed by Chain Right Back. In early Square Dance Terminology this would be called a half Ladies Chain. (Count: 8 Beats).

**LADIES CENTER AND BACK TO THE BAR**: All four ladies proceed into the center of the square, then return to starting spot. (Count: 8 steps). (Type A) Girls go in 3 steps, snap fingers of right hand, make a left face turn and walk back to place, making a left face turn to face center. (Type B) Men retain partners' most convenient hand at the moment of the call. Ladies go into the center, then turn under mens' raised arms to return to place.

**LEFT HAND GENT**: Gent in couple to lady's left.

**LEFT HAND LADY**: Lady to the man's immediate left. His corner.

**MOUNTAIN STYLE DO-SI-DO**: Man has partner's left hand in his right. Like a cowboy twirling a rope, the man twirls the girl in front of, then around and back of him counter-clockwise into place. The girl can simply do a straight walk around or can do one or two left face rolling twirls around the man.

**ONCE AND A HALF**: Call comes after an Allemande Left and during a Grand Right and

**Left.** Instead of promenading you give your right forearm to partner and go all the way around, then continuing the direction of a Right and Left Grand give a left forearm to the next, etc. When you meet your partner the next time, promenade or follow the call. Also called a Single Elbow.

**OPPOSITE:** The lady across the set from where the man is at the time the call is given or to get to the opposite, man moving clockwise past one lady (designated as corner) and meet the next (opposite).

**PARTNER:** The lady to the gentleman's immediate right is his partner (regardless of whether she is the original partner or not), or the person he is swinging, doing a sashay with, etc. The person designated as partner may change constantly with the call.

**PASS THROUGH:** Do not touch hands, turn individually only if directed by the call. Same as right and left thru only don't touch hands going thru and don't turn the lady when you reach the other couple's place.

**PATTER:** The fillers or "time keepers" that the caller uses to maintain the beat and the phrase.

**PIGEON WING (GRIP):** Two people holding hands, palms up, elbows down. A two-hand star.

**PROMENADE (In couples):** Done counter-clockwise with the gent on the inside or on the lady's left. (Western Style): Holding hands, right to right and left to left with right hands on top. (Texas Style): The same, only left hands on top. Other types used in some areas include: Escort Position, Skater's Position, and Varsouviana Position. The Promenade is usually at least half the distance around the Square.

**PROMENADE FINISH (California Style):** Twirl (turn lady under man's right arm), balance, swing once around. (General): Turn the girl under. Face the center. No swing. Other areas find other variations.

**RED HOT (General):** On the call the men pull the girls across in front of them and into the center. Men then go ahead and turn that right hand lady with a right forearm. Return to partner with a left forearm and go all the way around. Next, the men go back one and turn the left hand girl with a right arm, partner left and promenade the corner. (California Style): Simply drop the girl's hand, no

twirl and the girl makes a left about face and faces the man who was behind her. The pattern from this spot is the same as above.

**RESASHAY:** Just the reverse of the half sashay. Men slide (or walk) to their left behind their partners. Ladies slide (or walk) to their right in front of their men, to return to place on right side of partners.

**REVERSE:** The call to change a Right Hand Star to a Left; a clockwise moving circle to a counter-clockwise moving circle, etc.

**RIGHT AND LEFT THRU (General):** Executed while 2 couples are facing each other. Each person advances, taking right hands with person opposite them momentarily as they go by, gives left hand to partner immediately upon passing thru other couple and the man courtesy turns the lady around in place. Couples are facing one another again but have swapped places. Do a Right and Left Back, only if called (Count: 8 steps). In some sections this would be called a half Right and Left Thru. Some areas do not touch right hands as couples go through.

**RIGHT HAND GENT:** Ladies' corner.

**RIGHT HAND LADY:** One lady ahead or counter clockwise from where the man is at any given time. Sometimes referred to as Sally Goodin.

**ROLL-A-WAY WITH A HALF SASHAY:** Usually called from a Right Hand Star promenade with the ladies in the center. On the call, the gents roll the ladies across and in front of them while the men go into the right hand star. The ladies are now on the men's left side in the star. The ladies make one complete left face turn, rolling turn. (Count: 4 steps).

**ROLL PROMENADE:** Very similar in action to the "Couple Wheel Around" except that it is usually the start of a Promenade following a Do Paso, Ladies' Chain, etc.

**ROUTE CHAIN:** From two lines of four facing each other (two couples in each line), two ladies chain across from the one line to the other working with the couple directly across. Then the two ladies in the same original line chain with each other down that line. The action is repeated until partners are reunited or as directed by the call.

**SASHAY:** Originally a series of short sliding steps. In many of today's figures, refers (sashay partners half way round, whirl away with a half sashay, roll away with a half sashay, etc.) merely to exchanging places with your partner,



the lady passing in front of the man. In some areas a Sashay is a Do Sa Do if the call is "Sashay Right." The call "Sashay Left" means a left shoulder Do Sa Do.

**SEE SAW YOUR PRETTY LITTLE TAW** (Basic): The ladies move directly into the center of the square, curtsy and back out while the men continue the figure eight they started (with All Around Your Left Hand Lady) and pass left shoulders (on the outside again) with their partners and pass back to place in front as the ladies move out. (Count: 8 steps). (Modified): The ladies do not go straight into the center. They go to the center while drifting towards the man who is either going "all around" or "see sawing."

**SINGLE ELBOW** (See Once & a Half)

**SEE SAW:** Often, when not following the call, "All Around Your Left Hand Lady," this call See Saw means a left shoulder Do Sa Do. (Sometimes this is called a Sashay). (Count: 8 steps).

**SEPARATE:** Two persons working as a couple turn backs on each other and head in opposite directions as indicated by the call. Sometimes referred to as Back-to-Back.

**SPLIT THE RING** (One Couple): Active or designated couple moves forward to opposite couple and passes through between them. The lady turns to the right and the man to the left. The next call should tell whether they are to come back around the outside of the square all the way to home position or to stop at some intermediate point. (Two Couples): Two couples facing each other walk forward and pass through each other, each person passing right shoulders with his opposite. Lady turns to the right and man to the left. Call tells what to do next.

**SPREAD OUT WIDE:** Usually from a star the couples release their compact waist hold and stretch out to arm's length. In a circle this call simply means to make the circle as large as possible.

**SQUARE:** A square is formed by four couples facing in with each couple from 10 to 12 feet from the opposite couple. The lady is always to the right of the gentleman. The couples are numbered 1, 2, 3 and 4 around the square to the right, or counter clockwise, starting with the couple whose backs are closest to the music. A square is also called a "set." Head couples are 1 and 3. Side couples are 2 and 4.

**SQUARE THRU:** (Two couples facing) Take opposite's right hand, pull on by, pivot squarely to face partner; take partner's left hand, pull on by, pivot squarely to face opposite; take opposite's right hand, pull on by, pivot squarely to face partner; take partner's left hand, pull on by but do not pivot; follow next call.

**STAR PROMENADE:** Most usually done with the men in the center forming the star with their partners on their arms, as in Texas Star. This can vary with a number of different types of stars.

**STARS:** Gents, wrist hold is most common. Ladies, hand hold recommended (because of skirt work). This is to be formed by each person putting arm out at about shoulder height with palm of hand toward opposite person. Mixed stars (Arky Stars), hand hold recommended. Star with crossed hands—take hand of person across from you.

**STRIP THE GEARS:** As in the Wagon Wheel spin, walk around partner with a right forearm grip. Give the spin, take left forearms and do a Do Paso.

**SUZU Q:** A form of the Do Si Grange.

**SWING:** A couple revolves about a central pivot spot, usually stationery between the two involved. Positions vary. Waist swing is the position most often referred to. Elbow, or forearm swings and 2-hand swings are used when called. Foot work, either buzz step or walk-around, is usually optional in the individual areas.

**SWING THAT GIRL BEHIND YOU:** Usually from a single file Promenade. The men find it most comfortable to turn out to face the one behind them for a regular waist Swing

**TAW:** The man's partner. Also referred to as "ma."

**TEXAS STAR:** Use the arm around waist hold, rather than the elbow hold. Full turn around only when called.

**THREE LADIES' CHAIN:** With the active couple in the center of the square facing either their right hand or left hand couple, the active lady chains with the lady she is facing. The active man in the center joins left hands with this new lady and turns half around as she passes by to chain with the lady of the opposite couple. The center man continues to pass the ladies across the center with his left hand as they chain from one side of the square to the

other as long as called, generally until each lady is back with her own partner. The ladies chaining to the outside of the square should be turned with a Courtesy Turn.

**THREE-QUARTER CHAIN:** For either two or four ladies. The active ladies make a right hand star in the center and walk forward past two positions or  $\frac{3}{4}$  around the square to the original right hand position, where they are turned with a Courtesy Turn, as directed by the call.

**THROW IN THE CLUTCH** (or Throw Out the Clutch): From the Allemande Thar star, holding the star in the center, the men release left hand holds with the ladies. The star then reverses direction (the men walking forward in a clockwise direction) while the ladies continue to walk forward around the outside, counter-clockwise. Usually the men pass the same lady twice (twice around) or as directed by the call to lead into the next figure.

**TIP:** In most areas it refers to 1 section of squares or rounds and squares. An example of a tip would be: One round followed by 2 squares (usually one Patter and one Singing Call), followed by a brief intermission.

**TRAIL THRU** (see Cross Trail Through)

**TWIRL:** Turn the lady under the man's raised arm. In most areas a Twirl is used only to precede a Promenade.

**WAGON WHEEL:** The man takes the lady by the right forearm and they swing a full turn around till the men can make a left hand star in the center of the square. As the men form the star, they give a slight push with the right hand, starting the lady into a right face turn. This turn can be just half around, but is usually a turn and a half, to face the same direction as the man. She then takes the right arm of the same man with her left (escort position) and they all walk forward in a star promenade.

**WAGON WHEEL SPIN:** That portion of the above pattern where the man spins the girl. Directions for Follow-Up come from the call.

**WAIST SWING:** The couple stand right hip to right hip, with the lady's extended right hand in the man's left hand, her left hand on his right shoulder on on his arm. The man's right hand should be on the small of the lady's back. Leaning shoulders away from each other to increase centrifugal force, they move forward around each other clockwise with short quick steps, either a shuffle or a buzz. (Count: Twice Around. 8 Steps).

**WALK:** Depending on the area. (General): A short shuffle producing a light sand-papery sound. (Others include various forms of Two-Steps, Running Steps and, occasionally, Clogs.)

**WEAVE THE RING:** A form of Grand Right and Left but without touching hands.

**WHEEL AROUND** (see Couple Wheel Around)

**WHIRL:** Most usually this call refers to a Waist Swing (i.e. "Everybody swing and whirl, 'round and around with your pretty little girl").

**WHIRL AWAY WITH A HALF SASHAY:**

Used to get partners to change places. The man's right and lady's left hands joined. The man draws gal across in front of him and she does a left face turn as she crosses over to his left side.

**WRAP AROUND:** One way to start the Wrap Around is from a Star Promenade, with the ladies on the outside and the star spread out wide. The lady retains hold of the man's right hand with her left, does a left face roll to finish with the man's arm around the lady's waist and holding her left hand which is now across in front of her. The Wrap Around may also be done from a Star Promenade by having the lady stand still and the man, retaining her left hand in his right, walking entirely around her and back to her left side.

**WRONG WAY THAR:** Men in the center with a left hand star, ladies on men's arms facing opposite direction. Star moves clockwise.

**YO YO SPIN:** This is done from a Wrap Around position, with the lady rolling a full turn right face out to arm's length and rolling left face in again to the Wrap Around position, always keeping hands joined.

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### AND NOW FOR THE SQUARES

First of all, here are the featured Square Dances that received the spotlight in the regular pages of the magazine over a twelve-month period. With all of the new material, it's a bit ironical that the lead dance is a real old-timer.

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# ARIZONA DOUBLE STAR

**First and Third do a half sashay, go up to the center and back that way**  
**Star by the right in the center of the set, It's a left hand star with the couple you met**  
Couple one with two, three with four.

**Break to the center. Two ladies chain in the center of the floor.**  
**Join hands in the middle and you circle up four.**

After starring with the sides the heads aim to the center and one and three ladies chain. Then the head men with new partners circle in the center.

**You go full around then pass through, Split that couple on your heel and toe**  
**Now head for home, all do paso**

All couples do paso and either end by promenading partner or promenade corner and repeat for the heads then twice for the sides.

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## BE A HERO

By Bruce Johnson, Santa Barbara, Calif.

**Record:** "Ya Gotta Be a Football Hero," Windsor #7454; NC Windsor #7154.

**Opener, Middle Break and Closer:**

(Well now) **you allemande the corner, then you weave on by your own**

**See-saw 'round the right hand gal, turn a right hand 'round at home**

**Those four "heroes" promenade, go 'round to your pet**

**Catch 'em all eight — first a right, then a left.**

**Four ladies chain, grand chain — chain, chain across the set**

**Star right back, turn your "hero" with a left**

**Walk all around that corner girl, go home and swing and whirl**

**The most beautiful girl in the world.**

Allemande left with corners, pass partner right shoulders, see-saw around right hand lady passing first by left shoulders, turn partner with right forearm hold. Four gents promenade CCW inside square while ladies whistle and applaud, turn partner halfway around with right forearm hold, change to left forearm hold and turn full around. Four ladies chain to opposite gent, make right hand star back to partner to turn with left forearm hold; walk around corners, come back to partners and swing in home position.

**Figure:**

**Now first and third go right, circle four with your date**

**Go full around — get 'em straight, split that pair and separate**

**Left hand swing the one you meet, go two times around**

**The same ladies chain, across that old town**

**Same couples pass thru, cross trails — swing your corners all**

**And when you've swung, you promenade the hall**

**You'll always be her great big "hero"**

**When you swing with this beautiful doll.**

Couples 1 and 3 go to their right hand couples, circle left full around until Couples 1 and 3 are back-to-back in center. Couples 1 and 3 split thru the facing couple, ladies turning right and gents turning left to meet opposites in gents' opposite positions where they turn two full times with left forearm hold. Head ladies chain across set to their opposite positions but to partners. Head couples pass right shoulders in center, cross trails to original corners, all swing corners and promenade full around set to gents' home positions.

Sequence: Opener. Figure for Head Couples. Figure for Head Couples. Middle Break. Figure for Side Couples. Figure for Side Couples. Closer.

# CHANGEABLE U

By Les Boyer, Okanogan, Washington

First and third swing and sway, Two and four do a half sashay  
Heads go forward and back with you, Then cross-trail, that's what you do  
Split the ring and around two, and four in line you stand  
Forward eight and back with you, Bend (the line) in the middle, right and left thru

From a line of four, each couple faces the couple next to them.

Turn them around like you always do (Delete this line for advanced groups)

Face your partner, box the gnat, Right and left thru the other way back

Inside high, outside low, Join hands in the middle and around you go

Once around and then pass thru, Circle four with the outside two

Circle four you're doing fine, Side gents break and form two lines

Forward eight and back with you, Bend in the middle, right and left thru

Face your partner, box the gnat, Right and left thru the other way back

Inside arch the outside under, Circle four and go like thunder

Once around and then pass thru, Split the couple facing you

Around just one and line up four,

Forward eight and back that way. All four ladies to the right sashay

Chain those girls straight across, Then down the line and don't get lost

Chain those girls across the land, Here comes your corner, left allemande . . .

Repeat for side couples.

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# CHICKEN PLUCKER

By Bill Shymkus, Chicago, Illinois

First and third bow and swing, go up to the middle and back again

Forward again and pass thru, split the ring and around one

Into the middle, pass thru and circle four, half way around and dive thru

Pass thru and a right and left thru, turn your girl and you dive thru

Pass thru and a right and left thru, and turn your girl like you always do

Dive to the middle and a right and left thru

Turn your pretty girl and you circle up four

Half way round to the rhythm of the band,

Pass thru to a left allemande, left allemande, etc.

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# DON'T CALL ME SWEETIE ANYMORE

By Joe Lewis, Dallas, Texas

Record: J Bar L 114A

Figure:

Head two couples pass thru and around one, Into the center and do-sa-do around;

Pass thru, split two, round one more

Cross trail and swing your corner, Swing her right off the floor

Allemande left and weave by your partner, Turn the next by the left and the  
corner promenade

\*Well, I caught you flirtin' with another guy, And I'm so bitter that I could die  
So don't you call me sweetie any more

\*Or:

I caught you flirtin', but not with me, And I'm as bitter as I can be;  
So don't you call me sweetie any more.

**Break:**

**Allemande left and Box the Gnat with sweetie, Give her a swing and then  
let's promenade**

**One and three wheel around—right and left thru, Right and left back, then a  
full turn as you wanta do**

**Four ladies wanta chain—well let 'em, Chain 'em back and then let's promenade  
Well that guy that brought you to this square, He's dancin' my gal over there  
So don't you call him sweetie any more.**

**OR:**

**All this flirtin' round with other guys, Makes me so bitter I could die—  
So don't you call me sweetie anymore.**

## **GOOD NIGHT CINCINNATI (Good Morning Tennessee)**

By Mike Michele, Phoenix, Arizona

**Record:** Western Jubilee 824 Instrumental; 545 with calls by Mike Michele

**1. Allemande left your corner and you pass your partner by  
Sashay 'round the right hand girl, go back and swing your own  
Pass partner right shoulders and do sa do right hand girl.**

**Gents star left in the middle of the ring, once around you go  
Get back home and do sa do, and then you bow real low  
Weave the ring like a right and left grand until you meet your maid  
Take her in your arms and then you swing and sway  
Swing that girl and promenade, you promenade for me  
Good Night, Cincinnati; Good Morning, Tennessee**

**2. Now the head two couples separate, go half way 'round the ring  
Meet your maid and box the gnat and cross trail through**

Couples 1 and 3 separate, man left lady right; meet at opposite spot, box the  
gnat, face center and trail through to original corner.

**Allemande left and allemande thar, right and left and star  
Gents back up a right hand star and then you stretch the star  
Now box the flea, the girls star right three quarters 'round the ring  
Turn 'em once and a half and give your corner lady a great big swing  
Swing that girl and promenade, you promenade so free  
Good Night, Cincinnati; Good Morning, Tennessee.**

Repeat No. 2 for Head Couples. Repeat No. 1. Repeat No. 2 above for Side  
Couples. Repeat No. 2 for sides. Repeat No. 1.

## **HONEYCOMB**

By Ruth Stillion, Arcata, California

**Record:** "Honeycomb", Windsor 7461/7161 Instrumental—flip side with  
Bruce Johnson calling.

**Opener, Middle Break and Closer:**

**Gents star left, go once around, take your girl with an arm around  
Star promenade and . . . what then? . . . back out and the girls sweep in  
Star by the right in the usual way, four little ladies rollaway  
Gents star right, the girls turn back . . . just once around — and do that.**

**Allemande left with the corner lady, round the ring you roam  
To meet a Hank o' hair and a piece of bone — go walk 'n' talk with . . . Honeycomb  
Oh Honeycomb, won'tcha be my baby, Honeycomb, be my own**

*Continued on next page*



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**Well, swing 'er neat, she's kinda sweet — like Honeycomb . . .**

Gents star left full around and pick up partner in a star promenade. Gents back out and ladies sweep in with a full turn around ending with ladies in center with right hand star. Ladies roll left face across in front of gents to outside of set and gents star right in center. Ladies turn left face out of star and back track in CCW direction. Pass partner once and immediately allemande left with original corner; grand right and left; promenade partner to home position.

**Figure:**

**Gals to the middle, back-to-back, gents buzz around the outside track**

**Like a honeybee, lookin' for a home — turn a left hand round your own**

**Corners by the right, it's a catch-all-eight, back by the left and don't be late**

**Ladies star three-quarters round . . . turn a . . . left hand full around.**

**Gents to the right and do-sa-do, same little lady — promeno**

**She's a hank o' hair and a piece of bone — go walk 'n' talk with . . . Honeycomb**

**Balance home and do-sa-do, she's your honeybee, you know**

**Then swing and whirl, a pretty little girl — like Honeycomb . . .**

Ladies stand back-to-back in center, gents promenade CCW around outside of set. Turn partner left, do a catch-all-eight with corner by turning halfway around with right, back with left forearm full around. Ladies star  $\frac{3}{4}$  around inside of set to original opposite, turn with a left forearm swing, gents progress to the next lady CCW around set, original corner, to do-sa-do, taking the same lady for a new partner to promenade full around set to home position.

**Sequence: Opener, Figure twice, Middle Break, Figure twice, Closer.**

## **IT MAY BE SILLY**

Singing Call by Chuck Scott, Spokane, Washington

**Record:** Sunny Hills AC 124 S Instrumental; AC 123 S with calls by Glen Story

**Opener and Closer:**

**All four ladies chain across, turn 'em with an arm around**

**Then you whirl away with a half sashay, circle eight hands 'round**

**Now do-sa-do with the corner girl, at home you box the flea**

**Turn her left, like a left allemande, grand right and left you see**

**She may look silly as you pick her up**

**But you promenade, a stepping high, just like a poodle pup**

**Now do-sa-do when you get home, corners left hand swing**

**Home you go, then settle down, then everybody swing.**

**Figure:**

**Head two couples promenade half way round you go**

**Turn right in to the center that opposite do-sa-do**

**Now pass thru, face your own, right and left thru in style**

**Then pass thru, but cross trail, all eight swing awhile**

Pass thru but cross trail—split side couple, cross directions around one swing the girl you meet.

**She may be silly, but ain't she fun**

**As you allemande left the corner, pass on by the one you swung**

**Box the gnat with the right hand lady, left hand swing your own**

**Take your corner, twirl her once, and settle down at home.**

Sequence: Opener—Heads—Heads—Opener as Break—Sides—Sides—Closer.

# MARIANNE

Original Square Dance by Dick Leger, Providence, R.I.

**Record:** Folkraft 1282

Introduction and Ending

**Four little ladies chain across, you turn 'em with your left hand  
You chain those ladies right back again, you turn your Marianne  
Dos a Dos your corner, Dos a Dos your own  
Bow to your corner, but swing your own (hurry up now)**

Chorus

**All day, all night, Marianne (promenade 'em)  
Down by the seaside along the sand (sing it)  
Even little children like Marianne (swing 'em)  
Down by the seaside along the sand (square your sets now)**

Pattern

**Head two couples pass through, around just one you go  
Go down the middle and cross trail, around just one you know**

The two active couples meet in the center of the set and trail thru (passing thru then crossing) to meet their partner at home.

**You box the gnat home, four gents a left-hand star around  
Now go back home and Dos a Dos, your corner swing (don't rush me)**

Sequence: Intro — Heads — Heads — Sides — Sides — Ending

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# MARY

By Lee Helsel, Sacramento, California

**Record:** S10 1101A With calls—S10 2103A Instrumental

**Opener—Break—Ending**

**Circle with Mary your corner do-sa-do**

**Come back swing your gal around**

**Promenade the ring head couples don't you fail**

**(To) Wheel around, pass through, with the next cross trail**

**Allemande left your corner 'round the ring you go**

**Meet your gal then promenade**

**Promenade you two with a gal so true**

**Mary is her name**

**Figure:**

**Head two couples to the right circle to a line**

**Forward up and back with you. Pass through.**

**Join hands, right end arch, left end duck on through**

The couple on the right end of the line of four makes an arch and the left end of the line (gents) pulls the line thru the arch. The couple making the arch do a dish rag turn and all face the center and circle eight.

**Join hands circle left like you always do**

**Allemande left your corner walk by your own**

**Swing your right hand lady round—promenade**

**Promenade you two with a gal so true**

**Mary is her name**

# NEAR YOU

Singing Call by Lee Helsel, Sacramento, California

**Record:** S. I. O. 2101 Instrumental; 1100 as called by Bob Ruff.

**Opener, Break, Ending:**

Circle left with your girl, She's near you

Swing your corner gal, She's there too

Gents a left hand star, Once around from where you are

Take the same gal arm around, Promenade the town

Girls roll back just one, The same star

Stop at home balance there, Swing her

Do-ci your corner girl, Come back home and swing and twirl

Swing with the gal, That's near you

**Figure:**

All four ladies chain, You turn then

Sides right and left through, Turn again

Heads forward you split the ring, Round one it's four in line

(Two boys and two girls together)

Forward eight and back again, Pass through ends turn in (Dive to the middle)

Star by the right, Full turn then

Your corner you swing (original corner), Around men

Promenade the ring, Take her home and swing

Swing with the girl, That's near you

Sequence: Opener—Figure Heads Twice—Break—Figure Sides Twice—Ending

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## PIGTAILS AND RIBBONS

By Marvin Stanley and Bill Hansen, West Covina, Calif.

**Record:** Windsor 7159, instrumental, and 7459 with calls by Bruce Johnson

**Opener, Middle Break and Closer:**

(Well now you) Allemande left your corner, turn a right hand round your pet  
pull the corner by and swing the next . . .

(Once more you) Allemande left the corner, turn a right hand round your pet  
pull the corner by, then box the gnat . . .

(Well, all the) Gents star left around the set, until you meet your own

(A little) Do-sa-do will make her smile, then promenade her home

('Cause she wore) Pigtails and ribbons, and a middy made of blue  
when she promised she would only swing with you . . .

**Figure:**

(Well now —) One and three promenade, go half-way round the set  
pass through down the middle, promenade left . . .

(And then the) Sides wheel in behind 'em, just tag along for fun . . .

Couples 2 and 4 wheel around L face to fall in behind head couples, Couple 2 behind Couple 1 and Couple 4 behind Couple 3, so that all four couples are promenading CCW. Partners in Couples 1 and 3 turn away, gent turning L face and lady turning R face and roll back one person to fall in behind the couple following them and all resume promenade.

The heads will separate and roll back one . . .

(Well, back right) Out and make a ring, you're gonna circle the set

(Your corners) Whirlaway then allemande the next one on your left . . .

Gents release R hand and whirl corners across in front of them over to R side, then allemande left with next lady on their left (original opposite).

**(Come back and) Promenade a new gal, she's young and sweet and fair  
she's got pigtailed and ribbons in her hair . . .**

Then come back one to promenade new partner (original corner) back to gents' home position.

Repeat figure with head couples active again — repeat Opener for Middle Break —  
Repeat figure twice with side couples active — repeat Opener for Closer.

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## POOR BOY

Singing Call by Johnny Schultz, Phoenix, Arizona

**Record:** Old Timer 8124 and S-8124

**Intro — Break and Ending:**

**And now the four little ladies promenade inside that big ole ring  
Now do sa do your own right there, men star right around the ring  
Now see saw round your partner boys, go all the way around  
Allemande left your corner, grand ole right and left around  
They call me poor boy, poor boy, poor boy  
Now do sa do her, and promenade go two by two  
'Cause I could never be a poor boy if I could swing with a dolly like you.**

**Pattern:**

**Head ladies chain across the hall, now chain 'em left and don't you fall  
Left arm swing like a left allemande, now swing your own, my ain't love gand.**

Words are slightly different here than in the original but here's the idea: After chaining across the set, the active two girls give a right hand to the girl to their left (as in a regular lady's chain), then give a left forearm to the man. Treat this as a left allemande, aim to partner and waist swing, maybe one time.

**You join hands and circle left, and make a great big ring  
Girls roll away with a half sashay now weave around that ring**

Starting with the new lady on the man's right

**They call me poor boy, poor boy, poor boy  
Now do sa do her, and promenade go two by two  
'Cause I could never be a poor boy if I could swing with a dolly like you.**

Sequence: Intro, Heads, Heads, Break, Sides, Sides, Ending.

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## RAMBLING ROSE

Dance arranged by Joe Lewis

**Record:** J Bar L #111 with calls by Joe Lewis. J Bar L #116, Instrumental

**Heads swing awhile (twice), promenade single file**

**Halfway round that garden wall**

**Heads two ladies chain, side two ladies chain**

**Heads star across the hall**

**Allemande left then go right and left grand**

**Meet each lady with a smile**

**Do-Sa-Do, then promenade**

**She must be mother nature's favorite child**

Repeat the first four lines for the sides. Continue with

**Allemande left and you swing own and**

**Promenade her down the line**

*Continued on next page*

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You may think she's yours but just to be sure  
You better change that rose into a clinging vine.  
Allemande left and you swing with your own  
Promenade that rambling rose  
Ladies backtrack twice around the hall  
Turn a right hand with your taw  
Allemande left and you weave the ring  
She's gonna wind around your heart  
Do-Sa-do and you give her a swing (look-out!)  
She might upset your flower cart  
Single file down the line, like an old trailing vine  
Gents turn into a right hand star  
Twice you pass turn that pretty corner lass  
By the left like an allemande thar  
Shoot that star go right and left grand, until  
You promenade down the line  
From this day hence, there'll be a picket fence  
Around that rambling rose of mine.

Repeat from beginning. Start with sides if so desired.

## **ROCK AND ROLL POLKA (Square)**

By Bob Van Antwerp and Clarke Kugler

**Record:** "Rock and Roll Polka", WC MacGregor #775-A; NC MacGregor #776-A.

### **Introduction and Breaks:**

Bow to your partner, corner all, wave to the girl across the hall  
Allemande left with your left hand, partner right, a right and left grand  
Go right and left on a heel and toe, meet your partner do-sa-do  
It's back to back and you don't be slow, then all get ready for a cotton eyed Joe  
Heel and toe and in you go, heel and toe and out you go  
Heel and toe and in you go, heel and toe and out you go  
Now promenade eight around the square and swing your gal when you get there  
We're rockin' and rollin' tonight.

### **Figure:**

Head two couples promenade, go 'round the outside ring  
Go all the way 'round, you're heading home again  
Then out to the right, a right and left thru  
Turn 'em full around  
On to the next, a right and left thru  
And now you're goin' to town  
Side ladies chain across, then turn to the right and chain  
Turn 'em once and all four ladies chain across the ring  
Left hand swing, a brand new Joe, promenade and home you go  
We're rockin' and rollin' tonight

**Sequence of Dance:** Introduction, Twice for heads, Break, Twice for sides, Tag

**Tag for Dance Ending:**

We're rockin' and rollin'

We're not just a strollin'

We're rockin' and rollin' tonight.



# SHE DREAMED

Singing Call by Doris and Scotty Garrett, Seattle, Washington  
**Record:** Windsor 7157, Instrumental; 7457 with calls by Robby Robertson  
**First and third go up and back, go forward up and box the gnat**  
**Then cross trail through and walk around just two**  
**You join your hands and circle left, she'll dream awhile, so do your best**  
**To whirl-away, grand right and left you do.**

Partners whirl away with a half sashay and start a grand right and left with next person who becomes new partner.

**Now meet your dreamer, catch all eight, first by the right, back by the left**  
**Go full around then turn your corners right**  
**Your partner left, she's dreaming there, four ladies chain across the square**  
**Just turn 'em, men, and let 'em star back home.**  
**Now catch your lady left, go twice around, man**  
**Then allemande thar and star with your right hand**  
**Hey, throw out the clutch and wink your eye, pass your baby right on by,**  
**The second time you meet, you swing in dreamland.**

With the person they turned twice around, the men make a RH "thar" star. To "throw out the clutch" men release left hands but retain RH star and walk forward CW while ladies walk forward CCW on outside of set. Partners pass on meeting the first time and swing on meeting the second time.

**Now two and four cross trail through, left allemande, that's what you do**

Original 2 and 4 men do the trail-through.

**Just promenade your gal, go two-by-two**

**Now take your sleeping beauty home, and tell her that you're hers alone**  
**She's dreaming that she's swinging there with you.**

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# ST. PATRICK'S FOLLY

By Frank Tyrrel, Castro Valley, California—As Called by Ray Orme

**One and two swing a few while three and four do a right and left through**  
**The new three and one go right and left through, New one and two do it too**  
**Same ladies chain, don't get lost while the new head ladies chain across**  
**Number three does a half sashay, number one swing and sway**  
**Go down the middle divide the world and stand in line of four.**

In number three position.

**Forward four and back you go, the right end high and the left end low**  
**Twirl the ends and let 'em go**  
**Forward six and back you go, the right end high and the left end low**  
**Twirl the ends and let 'em go**

Whoa! Let's see where you are. There should be one line of four in the number three position. There should be a lone gent in the number four position. There should be a lone girl in the number two position and at the number one position there should be a man with a girl on his left side.

**Forward four and back you go, the right end high and the left end low**  
**Twirl the ends and let 'em go**

Whoops! Let's check again. In the number one and three positions there should be men with ladies on their left side. In number two position there are two girls and in number four position there are two men.

**Number four couple, just two gents, cross the set**  
**Now, everybody Allemande Left! Good luck!**

# SWEET JENNIE LEE

By Bob Johnston, Phoenix, Arizona

**Record:** Dash #2501 Inst. with flip side of call by Bob Johnston

**Introduction: Break, and ending:**

**You bow, the gents star left, one time is not too far**

**Your partner right hand round, a wrong way thar**

**Throw in the clutch, here we go, all turn back, pass your own**

Gents reverse the star, girls reverse the ring.

**Your corners allemande, go right and left grand**

**And now go hand over hand around that ring, until you meet your maid**

**You do-sa-do your honey, promenade**

Everybody join in the chorus.

**Sweet Jennie Lee, from sunny Tennessee**

**She's swingin' now with me, Sweet Jennie Lee**

**Dance Pattern:**

**Your corner do-sa-do, see-saw that girl you know**

**Then face your corner Jane, and all eight chain**

Right to the corner lady, pull her by. A left to the next and courtesy turn this lady to face the center of the set. In this movement the gents will progress

¼ around the set and will end with their original opposite lady.

**Girls star you know, it's one full time you go**

**To an allemande thar, gents back up, a right hand star, and then you shoot that star, go right and left grand**

**Around that big ole ring, you promenade your honey and you sing**

**Sweet Jennie Lee, from sunny Tennessee**

**She's swingin' now with me, Sweet Jennie Lee**

**Sequence of dance:** Intro, 2 changes, break, 2 changes, ending

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# THIS 'N THAT

By Ivan Hasbrouck, Sacramento, Calif.

**Head two couples bow and swing, promenade the outside ring**

**All the way around with you, two and four right and left thru**

**Heads circle once don't be late, California twirl — frontier whirl — then separate**

**Go 'round one with the lady in the lead, Dixie chain now take heed**

**Girl goes left gent goes right, into the middle and box the gnat**

**Square thru the other way back, it's a right, left and a right you do**

**Left past your own then split those two, go 'round one and four in line**

**Forward eight and back with you, forward again and pass thru**

**Arch in the middle ends turn in, right to the opposite double the gnat**

**Box it once box it back, pull her thru left allemande**

**Partner right, right and left grand.**

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# MANY WAGON WHEELS

In some areas old timers still refer to "Texas Star" as the original "Wagon Wheel", and well it may be. Back before 1950 Bob Sumrall described the "Wagon Wheel" being danced around Abilene, Texas, as a "Weave the Basket" type of figure where the ladies would form a center circle and the men a circle on the outside. After circling in opposite directions the ladies would stop to the right of their partners and the four men would lift their joined arms over the girls' heads and then down in front of them. Then they'd all circle left.

Perhaps the greatest variety of "Wagon Wheel" figures come from the "Forward Six" family of dances. Getting into the lines of three is quite a simple procedure but here are three methods shown in the old books:

### **Preliminary or Setting Up Exercise for Any Forward Six Pattern**

Traditional:

**First couple out to the couple on the right and circle four with all your might  
Leave that lady where she be and on to the next and circle three  
Steal that girl from her own back door and on to the next and circle up four  
Once around and don't you roam, man leave that three, go home alone**

Or (Quicker):

**One and three bow and swing and lead right out to the right of the ring  
Circle four on your heel and toe, men leave those girls and home you go**

Or (Quickest):

**One and three bow and swing, send your girls to the right of the ring  
And you form those lines of three, etc.**

Now you're all set-up for any of the following "Wagon Wheel" variations.

## **WAGON WHEEL I**

(Simplest version: done in Texas in 1947)

**Forward six, and back to the bar, End men forward and back like a shooting star  
Forward six—now sash-a-way 'round as you cross over, end men change before  
it's over.**

After the lines of six go forward and back followed by the lone men doing the same thing, the six go forward again. In the threes, the men have their girls elbow-hooked on each side. They keep these girls and the same two men join both hands in the center and the double line turns a half revolution clockwise, pivoting on the two men. Side-close or sashay steps are used. These two lines now back up to new positions. The two lone men just trade places and turn to face the center of the set

**Now it's right hand up and the left hand under, change the girls and go like  
thunder.**

At this point the dance is just a simple Forward Six pattern and the girls are twirled across and to the two lone men. Repeat three more times until all have partners, etc.

## **WAGON WHEEL II**

(As called around Phoenix, Arizona, about 1949)

**Forward up six and back to the sticks, Forward up two and back you two  
Forward up six with a wagon wheel over, Spread out wide like a four-leaf clover**

The two side men have a girl on each arm. Man number two has lady number two on his right and lady number one on his left. Man number four has lady number four on his right and lady number three on his left. As the two lines go forward the men grasp hands (Indian grip or wrist hold) and ladies two and four (being the ones on the right) turn about and hold on with their right to face clockwise. The line thus formed now turns clockwise once and a half then the

*Continued on next page*

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men let go and back up into position, across from where they started; the end girls turn to face center of set.

**End gents go on through to Dover**

The men who stand alone, pass right shoulders and cross over to opposite positions.

**Side gents with your right hand high circle 'round your sweetie pie.**

The side men move to their left and across to the opposite line (man number two goes to lady number four and man number four goes to lady number two) gives that girl a raised right hand to her right and does a left face turn while backing under. He walks around behind her and ends between these two girls.

**Figure eight that left hand gal and promenade the old corral.**

The same side men turn to the lady on their left, take left hands and raise them so that the man can right face back under then walk around behind that girl back to his position between the two. He has now (if he's lucky) completed a figure eight. He next takes the lady on his right in promenade position and the two couples promenade all around the outside of the set.

**End gents to the center and then return, Forward again like you didn't give a darn.**

The lone men take the lady on their right in promenade position and move forward into the center of the set so that the two couples moving around on the outside can miss them. They then back out. This action is repeated so the active couples may reach home. When the active couples get home the other two girls return to their places in the lines of three.

**Forward up six and back to the sticks, Forward up two and back to your pew**

**Forward up six and wagon wheel over, Spread 'em out like a four-leaf clover**

Make the wheel motion once again as before, turning once and a half times then breaking to end in opposite spot.

**End gents change with an elbow swing, Side gents the same old thing**

Lone men join right elbows in center and go once and a half to end in opposite spot. Then the side men do the same.

**Allemande left with your left hand, etc.**

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## WAGON WHEEL ALLEMANDE

**Allemande left and a right to your girl, it's a wagon wheel so make it whirl**

After the allemande left partners meet with a right forearm and turn one time around. As the men form a left hand star the ladies make a right face turn so that their left arms are joined to their partner's right. In making their turns the girls must move counter-clockwise in order to be even with their partners.

**The hub flies out and the rim flies in, It's a right and a left and you're going again.**

Gents break star at center and with ladies still hooked to their right arm they back around as in a Texas Star while the ladies walk forward. They turn about a turn and a half until they are in a position for a grand right and left. Just at the end of this movement the lady lets go of the man's arm and turns to take his right hand in hers for a right and left grand. All move ahead with a left to the next then a right forearm to the next.

**Now a right hand whirl and another wheel, the faster you go the better you feel.**

**Now the gents step out and the ladies sweep in, it's a right and left and you're going again.**

**Find your partner, pretty little maid, there she is boys, promenade.**

Same as before with a new girl. The right and left grand at the end will put all men with their original partners.

And, here for a finale, is another form used quite widely and coming originally from Colorado. In some areas this is called "Back You Blunder" and in others "Triple Duck".

## **WAGON WHEEL (DENVER STYLE)**

**Forward six and back you blunder, an elbow hook and the left lady under.**

The two lines of three go forward and back, and start going forward again. The men then lets go of the lady on his left, hooks left elbows with the opposite man, raises his right arm high—thus making an arch with the lady on his right; and the left hand lady starts to duck under the arch coming toward her.

**A triple duck and go like thunder, and form new lines of three.**

As the line with the two arches revolves once around, the left hand ladies go forward, ducking under the arches and ending up on the near side of their right hand men. The right hand ladies are left off at the near (right) side of their left hand men.

Repeat three more times.

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## **WORRY WART**

By Jim York, Mill Valley, California.

**Head two ladies chain to the right**

**Now the new head ladies chain across**

**Head two couples promenade half around that way**

**Two and four do a half sashay**

**Heads pass through and separate**

**Go 'round one you're four in line**

**Forward eight and back like that**

**Forward again and box the gnat**

**Pull her by — cross trail\* — find your corner**

**Allemande left with your left hand**

**Partner right — right and left grand**

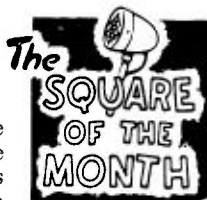
**\*Trail through here — where that call applies.**

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## **SPOTLIGHT ON THE CALLERS**

One of the regular features in each issue of Sets in Order is the Square of the Month page. Here, short biographies of today's leaders in Square Dancing, together with a favorite call are run. During 1957 these callers were featured: Pat Paterick (Arlington, Va.), Virginia Johnson (San Lorenzo, Calif), Bob Johnston (Phoenix, Ariz.) Jim Brooks (Alderwood Manor, Wash), Norton Robinson (Houston, Texas), Harley Smith (Los Angeles, Calif), Frank Sellinger (Normandy, Mo.), Fred Goodner (Chattanooga, Tenn.), Jim Brower (Texarkana, Texas), Earl Johnston (Rockville, Conn.), Buzz Brown (San Diego, Calif.), Frank Lane (Kansas City, Mo.), and Les Boyer (Okanogan, Wash.).

Following are the dances chosen by these callers:





## BEYOND THE BLUE

Original by Earl Johnston

Record: Aqua #109

Introduction:

Walk all around your left hand lady, see saw your taw

Four gents star right out in the middle of the ring

Go one time 'round the hall

Pass your partner, allemande left your corner

Go home and swing, you swing Beyond the Blue.

Figure:

Head two couples right and left thru, and turn your girls around

All four ladies chain from there directly 'cross the town

Side two couples cross-trail thru, turn your corner left to a thar

Boys wheel in and you thar

Walk around your corner, she's in front of you

See saw 'round your pretty little taw, I'll tell you what to do.

Allemande left your corner, grand right and left with you

When you meet your little lady do-sa-do

Then you allemande left with your left hand and here we go again

Grand old right and grand old left and when you meet your friend

Do-sa-do around her and swing to home with you You swing Beyond the Blue.

Sequence: Intro—Figure 4 times—Intro as Ending.

## CHAOS

By Floyd Criger, as called by Virginia Johnson

Music: Sunny Hills AC-108-S, Blue Mountain Rag.

First and third bow and swing

Promenade the inside ring

Three quarters around the inside track

Face the middle, then stand pat

No. 1 couple stands in front of No. 4; No. 3 couple in front of No. 2.

Forward eight and back with you

Forward again, double pass thru

Turn alone, the center four box the gnat

Right and left thru in the middle, I say

The outside four half-sashay

Forward eight and back with you

Forward again, double pass thru

First couple turn right

Second couple turn left

Pass thru the couple you meet

On to the next, cross trail thru

Allemande left with the old left hand

Partner right, right and left grand

Original partner.

## CROSS TRAIL BREAK

Author Unknown

One and three do a half sashay

Lead to the middle and back that way

Lead to the right and circle four

Head ladies break and form two lines

Go forward and back, you're doing fine

All four gents cross trail thru

Around just one, that's all you do

Now forward eight and back with you

The four little ladies cross trail thru

Around just one, you're not thru yet

Ladies star right in the center of the set

Gents step in behind your date

A right hand star and star all eight

Girls roll out around one man

Left to the next like a left allemande

Partners meet in a right and left grand, etc.

## CROSS TRAIL CAPERS

Author Unknown

One and three trail thru go round one

Into the center make a U turn back

Right and left thru with the outside two

Inside two cross trail thru go round one

Down the center pass thru split the ring go round one

Into the center make a U turn back

Right and left thru with the outside two

Inside two cross trail thru go round one

Down the center trail thru make a U turn back

Pass thru split the ring go round one

Into the center make a U turn back.

Then allemande left and a right and left grand.

## FOLLOW THE LEADER

By Jim York, Mill Valley, Calif.

As Called by Jim Brooks

One and three you bow and swing

Then promenade the outside ring

Half way 'round with the pretty little thing

Down the middle you right and left thru

Turn those gals and chain them too

Chain 'em on back across the floor

Then lead to the right and circle four

Head gents break and line up four

Forward and back in the usual way

Ladies to the left — half sashay

Forward eight and back like that

Forward again and box the gnat

Right and left thru the other way back

Back out and line up four

Forward eight and back once more

Pass thru and turn to the left

Go single file around the set

Make a left hand star — everybody smile

Let's play follow the leader awhile

First old gent — wherever you are

Lead 'em all out to a right hand star

Rest all follow — don't look back

Right hand star around the track

Gals reach back — left allemande

Partner right, right and left grand.

## HELEN'S FANCY

By Pat Paterick, 1955

Head two couples bow and swing  
'Round and 'round with the pretty little things  
Now promenade three-quarters 'round  
Sides go on through to the side of the town  
Remain facing out at opposite position.  
Circle half and don't you blunder  
Inside arch, the outside under  
A right hand star in the center of the square  
Find your corner —

Original corner.

Allemande left with your left hand  
Promenade as pretty as you can  
Keep promenading but not too far  
Gents pull 'em in to a right hand star  
Boys keep going just like you are  
Pass 'em once and let 'em go  
Meet again and do paso  
Partner left, and corner right, etc.

## JUST BECAUSE

Variation as Called by Fred Goodner

Introduction, Middle Break and Closer:

Walk all around your corner  
She's the gal from Arkansas  
See saw 'round your partner  
Gents star right, go 'round the hall.  
When you meet your corner do a left allemande  
Go right and left in a right and left grand  
And when you meet your partner do a do-si-do  
Step right up and swing her high and low  
Now promenade that ring, throw your heads  
back and sing

Because — Just Because.

Figure:

Well, the two head ladies chain right over  
Same two ladies chain back again  
The two side ladies chain right over  
Same two ladies chain back again  
You allemande left with your corner  
You allemande right your own  
Go back and swing that corner lady 'round  
Now promenade the ring, throw your heads  
back and sing

Because — Just Because.

Repeat figure. Repeat opener. Repeat figure  
with side ladies first. Close with opener.

## LESTER'S LEAP

By Bob Lester, Wichita, Kansas

First and third do a half sashay  
Go forward up and back that way  
Box the gnat across the ring  
Then face the sides and swap and swing.

Stop and face this same old two  
And circle once, that's all you do,  
Exactly once, and then look out,  
California twirl and you all face out.  
Go forward out and back that way,  
Now whirl away with a half sashay.  
Arch in the middle and the ends duck under  
Let's circle four and go like thunder.  
Go once around and pass through  
Do a right and left through with the outside two  
Just turn your girl and allemande left, etc.

## MUTABLE MUDDLE

By Jerry Helt, Cincinnati, Ohio

First and third go forward and back  
Forward again, pass thru  
Split the ring, go around one  
Down the middle, pass thru  
Split the ring, go around one  
Down the middle, pass thru  
Turn to the right, single file  
Lady 'round two, gent fall thru  
Box the gnat with the opposite doll  
A right and left thru in the middle of the hall.  
Turn right back, two ladies chain  
Face in the middle, pass thru  
Split the ring, go around one,  
Down the middle, cross-trail thru  
There's your corner, left allemande  
Here we go, right and left grand.

Repeat for sides.

## SNORYKEL

By Neva Johnson, Los Gatos, Calif.,

As Called by Bob Johnston

First old couple bow and swing  
Go down the middle and split the ring  
Around one to a line of four  
Go forward four and fall back four  
Then forward four across with you  
Arch in the middle and the ends duck thru  
Stay facing out while the sides pass thru  
Around one to a circle of four  
One time around in the middle of the floor  
Then inside arch and outside under  
Circle in the middle and you go like thunder  
One full time around  
California twirl and split those two  
Then line up four, that's what you do  
Go forward eight and back with you  
Heads crosstrail to a left allemande  
Partner right, go right and left grand.

## CALLERS FOR THIS FEATURE SPOT

There is no contest or competition connected  
with the choice of callers for Square of the  
Month. Nominations from friends bring these  
names to the attention of SIO editors.

# TEXARKANA STAR

By Jim Brower

Forward eight and back to the bar  
Forward eight, make a right hand star  
Star by the right, go all the way around  
Gents drop off at your home town.  
Ladies star in the middle of the ring  
Meet your man with an elbow swing  
Once and a half and don't be slow  
Gents star right, across you go  
The opposite gal do-pas-o  
The corner right and not too far  
Partner left, make an allemande thar  
Back 'em up, boys, but not too far.  
Shoot that star, go all the way around  
The corners all, right hand around  
Partner left, go all the way around  
To the right hand lady with a right hand around  
Allemande left and allemande thar  
Right and left, make another star  
Back right up but not too far

You have original partners here.  
Shoot that star, go all the way around  
Promenade the corner as she comes down.

Repeat entire sequence once more and then  
use a break to get original partners back.

# WHATCHAMAYCALIT

By Harley "Smitty" Smith

Everybody swing your maid  
First and third you promenade  
Half way 'round go two by two  
Come down the middle, go right and left thru  
Courtesy turn at home.

Now turn your opposite right hand 'round  
Partner by the left when you come down  
Corners all with the old right hand,  
Go all the way 'round to beat the band.  
Left to a new corner, box the flea  
Gals star right, go once for me.  
Same gent now with a left hand half  
Then back by the right and watch 'em laugh  
Like in "Catch All Eight."

To a wrong way thar in the middle of the land,  
You back up, boys, and don't just stand  
Shoot that star to the corner, then  
Go left and right thar again

Traveling wrong way, to a wrong way Thar.  
Spread that star, but not too much  
Box the gnat and throw out the clutch

With the "Box the Gnat," guys and gals change  
positions and direction, girls going to center  
with left hand star, gents walking on outside  
in CW direction.

Girls in the middle and gents on the rim  
Go twice around till you meet 'em again  
A right hand 'round with the girl you see

Original partner  
Corner by the left and box the flea  
Back to your partner with a wagon wheel  
Just spin those gals and make 'em squeal  
Hub flies out, now don't be late

A right to your honey for a catch all eight  
A right hand half around with the maid  
Come back by the left with a roll promenade  
Original partner.

# WHEELING THAR

As Called by Buzz Brown

Ladies to the center and back to the bar  
Gents to the center, form a right hand star  
Back by the left, but not too far  
Pick up your partner in a star promenade  
Walk right around with the pretty little maid  
First and third wheel right around  
Circle four with the couple you found  
One time around; here we go  
Break it all up with a do pas o  
Partner left, opposite right  
Partner left like an allemande thar  
All the boys back up in one big star  
Shoot that star, on you go  
With a right and a left and a do pas o  
Her by the left, corner by the right  
Her by the left, go all the way around  
To the right hand lady with a wagon wheel  
It's a wagon wheel, now roll it along  
Come on, boys, keep time to the song.  
First and third, wheel right around  
Circle four with the couple you found  
One time around; here we go  
Break it all up with a do pas o  
Partner left, opposite right  
Partner left like an allemande thar  
All the boys back up in one big star  
Shoot that star, there's your own  
Promenade that girl back home.  
Repeat with 2nd and 4th couples.

## BREAK

From Bob Jeffords, Paradise, Calif.

First and third forward and back  
Second and fourth forward and back  
First and third right and left through  
Second and fourth right and left through  
First and third ladies chain  
Second and fourth forward and back  
Right to the opposite box the gnat  
Pull her by and face right out  
First and third pass on through  
Turn left go single file  
Pass one go left allemande.

## BREAK

By Stub Davis, Waurika, Oklahoma

All four couples a half-sashay  
Forward up and back that way  
Heads cross trail to a left allemande  
The wrong way around, a right and left grand  
The wrong way around on a wrong way track  
Meet your partner, box the gnat  
Then promenade and don't slow down  
One and three wheel around  
Cross trail through to a left allemande  
Partner's right, a right and left grand.



# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

The purpose of this particular section of the magazine is to offer for public view the efforts of Square Dance authors from all parts of the world. Actually, The Workshop is just what the name implies: a place where ideas may be worked out, taken apart, classified and used in portion or complete by those who have a need for such material. The editors of Sets in Order feel that by a steady airing of new ideas and dance movements the entire Square Dance picture will continue to be fresh and filled with surprises.

## AFTER MIDNIGHT

By Jim Brower, Texarkana, Texas

First and third forward and back  
Cross trail thru and "U" turn back  
Face the sides go right and left thru  
Box the gnat across from you  
Split the couple and come back in  
Swing the same gal once again  
Face the middle go right and left thru  
Box the gnat right across from you  
Pass thru and keep it neat  
Box the gnat with the one you meet  
Right and left thru and turn 'em around  
Split that couple and come back in  
Swing that same little gal again  
Face in the middle go right and left thru  
Pass thru and split the two  
Around one now face in the middle  
Cross trail thru and around one  
Come down the middle and have a little fun  
Cross trail thru to a left allemande  
Partner right right and left grand.

Repeat for the sides.

## ALLEMANDE HEEL AND TOE

By Dan Weigle, Wiesbaden, Germany

Allemande left on a heel and toe  
A right and left and do-paso  
New partner left and corner right  
Partner left go all the way round  
Gals star right in the center of the town  
Once around from where you are  
Pick up your beau in a star promenade  
Hang on to him it's getting late  
Gents turn back on the outside track  
Meet your honey and do-paso  
Partner left and corner right  
Partner left like an allemande thar  
Back up boys in a right hand star  
Throw in the clutch and put it in low  
It's twice around the ring you go  
Wave to your partner and pass her by  
Left hand swing the next pretty maid  
She's your own so promenade.

## ALL FACE OUT

By Joe Boykin, Phoenix, Arizona

Head two couple swing you do  
Side two right and left thru  
Heads pass thru, stand facing out  
Sides divide, all face out  
Forward eight and back with you  
Bend the line, pass thru, U turn back  
Trail thru here we go  
Find your partner, do paso  
Partner left, corner right  
Partner left, allemande thar  
Throw in the clutch around the land  
Pass your partner, do a left allemande.

## ANCHOR SPECIAL

By Fred Travers, San Leandro, California

One and three swing you two  
Two and four right and left thru  
One and three go forward and back  
Forward again and box the gnat  
Pass thru and around one  
Come into the middle and left hand star  
Left hand star you're going to town  
Take new corners arm around  
Star promenade go two by two  
Take a little walk that's what you do  
The hub backs out a full turn Joe  
Circle to the left around you go  
Four little ladies forward and back  
Forward again and cross trail  
Around one divide the land  
Behind those gents you stand  
Forward eight and back with you  
Forward again and double pass thru  
Gents turn back to a left allemande  
Partners right, a right and left grand.

## APPLE CRATE

By Fred Applegate, San Diego, California

Head ladies chain across with you  
Two and four do a right and left thru  
First and third lead to the right  
Allemande left with the old left hand  
Partner right, right and left grand  
Meet your darling meet your maid  
Take her by the hand and promenade  
Promenade but don't slow down  
First and third wheel around  
Two ladies chain turn 'em around  
Pass thru to a new two  
Two ladies chain you're not thru yet  
Right and left thru then square your set  
Heads to the center, half square thru  
Right, left, face the outside two  
Pass thru, face your partner  
Pass thru, face your partner  
Allemande left, etc.

### BANGHART PASS THRU

By Jack W. Banghart, Des Moines, Iowa

1 and 3 here's what you do, go down the center and pass thru, face your partner, pass thru to the outside two and circle half. Inside arch, outside under, into the middle pass thru, face your partner, pass thru, then U turn back. With the opposite lady, box a gnat and face the sides. Circle half then inside arch, outside under, into the middle a right and left thru. Turn right around and pass thru and allemande left, etc.

### BAY PATH STARS

By Chet Smith, Bay Path Barn Boylston, Mass.

The head two couples forward and back,  
Forward again and pass thru  
Gent around one and lady around two  
And four in line you stand.

Girl on each end of line

Eight to the center and back you go  
Right hand high and left one low  
Spin those girls and let 'em go  
All four men cross trail thru  
Around one, behind the girls you stand.  
Eight to the center and back with you,  
Eight to the center, double pass thru,  
First couple right (two girls), second couple  
left (two men)

And circle up four with the ones you meet.  
Change those rings to right hand stars  
Turn those stars go round and round  
Then the girls star left in the center of town  
Boys keep going around that square  
Twice around that great big ring  
Going to meet Mother with a right hand swing  
All the way round to a left allemande, etc.

### BE A HERO

Record: Windsor 7154—instrumental.

This is a smooth dance as it appears in the March issue of Sets in Order. Here is a slight variation in the filler.

(Well now) You allemande left the corner and you weave on by your own

See-saw 'round the right hand gal—a right hand 'round at home

(Four Heroes) Pro-mo-nade inside to your pet  
Do-sa-do and ladies left hand star across the set  
You turn 'em right and let the ladies star on back across the town

Turn 'em with a right hand all the way  
See-saw (left shoulders) 'round your corner girl—  
get back home and swing and whirl  
The most beautiful girl in the world.

### BEND THE LINE TO DIXIE

By Lee Schlange, Affton, Missouri

Head couples bow and swing  
Side ladies chain across the ring  
One and three cross trail thru  
Circle four with the outside two  
Head gents break and form two lines  
Forward and back, you're doing fine  
Inside ladies roll away (to the left)  
Forward up and back that way  
Bend the line and pass thru

The ladies face for a Dixie chain

On to the next, two ladies chain  
Turn 'em around, circle eight  
Side gents break and form two lines  
Forward eight and back that way  
Inside ladies roll away (to the left)  
Forward up and back with you  
Bend the line and pass thru

Ladies face for a Dixie chain

On to the next, two ladies chain  
Turn 'em around and circle eight  
One and three right and left thru  
Two and four cross trail thru  
Corners all left allemande, etc.

Note: Face the middle for a Dixie chain can be used here.

### BOB - TAILED Q

By Dan and Madeline Allen, Larkspur, Calif.

First and third bow and swing  
Chain those ladies across the ring  
Same couples, right and left thru  
Turn right back with a Bob-Tailed Q  
Opposite lady with the right hand round  
Partner left as you come down  
Opposite lady three-quarters round  
Split the sides in single file

Each gent follows his partner thru his right hand couple, NOT the lady he is turning at the time.

Turn to the left, around just one  
Down the center with a Dixie Chain  
Lady go left, gent go right  
Around just one, two ladies chain  
Forward eight and back again  
Forward eight and pass thru  
Turn to the left in single file  
Promenade, go about a mile  
The gents turn back to a Dixie Grand  
It's right, left, right, to a left allemande  
Right to Mother, right and left grand.

Dixie Grand—starts like a Dixie Chain, first two right, then all left—but goes on into a grand right and left, until next call.

### BOXIN' MATCH

By "Mac" McKinney, Lombard, Ill.

Allemande left for a boxin' match  
The right to your partner and box the gnat  
And now a right hand 'round with she  
To the right hand lady and box the flea  
A left hand 'round right where you're at  
On to the next and box the gnat  
And now a right hand 'round with she  
On to the next and box the flea  
A left hand 'round right where you're at  
Meet with Ma and box the gnat  
Everybody a swing and a whirl  
Around and around with the pretty girl  
You promenade now two by two  
Right back home like you always do.

### CLOSER

Honor to your partner, listen to the band,  
Corner by the left like a left allemande  
Partner by the right and you box the gnat,  
Now pull her right by, that's it—that's that!

### BOX OF DATES

By Bill Hansen, West Covina, California

Head two couples right and left thru  
Turn on around and pass thru  
Turn alone and circle up eight  
Now box the gnat with the nearest date  
All join hands and circle up eight  
Four little ladies trail thru  
Separate an dgo around one  
Make a line of four, go forward and back  
Box the gnat with the nearest date  
All join hands and circle up eight  
Four gents now trail thru  
Separate and go around one  
Ladies center and back to the bar  
Four gents center a left hand star  
Back by the right in the middle of the land  
Pass your gal, left allemande.

### BOX TRAIL

By Bill Flaitz, Memphis, Tennessee

One and three you half sashay  
Go up to the center and back that way  
Forward again and box the gnat  
Now cross trail through the other way back  
Split the ring, go up the outside  
Box the gnat with the one you meet  
Stand behind the sides and keep it neat  
Forward up eight and back that way  
Two and four you half sashay  
Now the sides go forward and box the gnat  
Right and left through the other way back  
Now same couple circle four  
Just half around and then no more  
Pass through — now all four couples cross  
trail through  
Turn alone and don't stand  
Allemande left with your left hand  
Partner right and a right left grand, etc.

### BUCKSHOT

By Lee Helsel, Sacramento, California

One and three bow and swing  
Lead out to the right of the ring  
Circle four you're doin' fine  
Head gents break and form a line  
Forward eight and back with you  
Forward again square thru  
It's a right, left, right, left you do  
Inside four half square thru  
It's right and a left then go round one  
Circle four a full turn son  
Dive thru, pass thru, half square thru the  
outside two  
Cross trail look for your corner  
Allemande left don't step on her, etc.

### BY AND BY

By Ed Gilmore, Yucaipa, Calif.

Record: Balance #105-B with Calls; #205-B Inst.;  
#3205-B Minidisc 7"-33 1/3 RPM  
Introduction:  
Let's circle left now it's half way round, go

Allemande left and you promenade

You promenade around and roll away now

Roll ladies to the inside without releasing hands.

Continue promenading in same direction.

Girls go on just like you are, men turn back  
but not too far

Turn your partner right, go all the way  
around now

Allemande your corners all

Come back and promenade until the sun shines  
Nellie

By and By.

Figure:

Everybody swing, swing, the men star left now

One time round, pick up your maid

Star promenade, around that ring you wander

Inside out and the outside in, docey round your  
corner then

Men back out with a full turn around, then  
release partner and all dos-a-dos corners.

See, saw, go round your partner

Corner swing and whirl

You'll promenade till the sun shines Nellie

By and By.

Sequence: Intro.—2 figures—Intro.—2 figures—  
Intro.

### CAMDEN CRISS CROSS

By Al Rosenberg, Camden, New Jersey

One and three you lead to the right  
And circle four, you're doin' all right  
The head gents break and form two lines  
It's forward up and back in time  
The right one high, and the left one low  
Well twirl the ends, and let 'em go  
The new side couples go forward up and back  
Forward again, you pass through  
Split the ring, go around just one  
Form two lines  
It's forward eight and back in time  
The right one high and the left one low  
Well twirl those ends, and let 'em go  
New head couples go forward up and back  
Forward again, pass through, split the ring,  
go around just one, and  
All join hands and circle left, circle left on  
heel and toe  
Break it all up with a dopaso, it's partner left  
and corner right, promenade . . .

### BREAK

By Bob McDaniel, Topeka, Kansas

First and third finish your swing  
Go up to the middle and back again  
Forward again your opposite swing  
Face that couple on the side of the ring  
Cross-trail thru, just like that  
Meet your partner, box the gnat,  
Face to the middle, cross trail thru  
Around one, put the lady in the lead  
Dixie Chain, yes indeed,  
Girls go left, men go right  
Meet your partner, don't just stand  
Go on to your corner, left allemande  
Come back one, go right and left grand.

## CASTING STAR

By Randy Eakes, Colo. Springs, Colo.

The head two ladies chain to the right  
Let's turn those gals around  
The new head ladies chain across  
Yes chain across the town  
Now the two head couples swing and sway  
While two and four half-sashay  
The heads cross trail go 'round two  
Stand four in line you do  
Forward eight and back with you  
Forward now and pass thru  
Cast off, three quarters 'round  
Then the heads star right go once around  
Pick up your corner arm around  
Star promenade this gal you found  
The inside ladies roll away  
The gents star right in the same old way  
All eight just turn alone  
Star promenade the other way home  
Girls roll back and box the gnat  
Do a wrong way grand from where you're at  
Go right and left till you meet your own  
Then box the gnat and promenade home.

## CASTNER'S CAPER

By Bill Castner, Alameda, California

Forward eight and back again  
Face your partner, all eight chain  
Forward up and back with you  
Same head couples square thru  
It's right, left, right, left to your own  
Right to the corners, all eight chain  
And promenade right down the lane  
Same old two wheel around  
Lady in the lead — Dixie chain  
New two ladies chain  
Turn that gal — a full turn to a new two  
Dixie chain — new two ladies chain to a left  
allemande  
Right to your partner, right and left grand.

## CATCH ALL EIGHT BALLONET (OR ALAMO)

By Bob Dourson, Alton, Illinois

Allemande left and hold on tight  
Meet your partner with the right.

or

Allemande left in the Alamo style  
A right to your own and balance awhile  
Balance in and back to town  
Catch all eight with the right half round  
Back by the left for a full turn around.

Original partner.

Balance in and back to town  
Catch all eight with the right half round  
Back by the left for a full turn around.

Original right hand lady.

Balance in and back to town  
Catch all eight with the right half round  
Back by the left for a full turn around.

Original opposite.

Balance in and back to town  
Catch all eight with the right half round  
Back by the left for a left hand swing.

Original corner.

Grand right and left around the ring.

## CHAIN CRAZY

By Fred Applegate, Lemon Grove, Calif.

Head ladies chain across the way  
Two and four do a half sashay  
Heads promenade half way round  
Lady in the lead and out to the right  
Dixie chain don't take all night.

In doing a Dixie chain with the sides, after promenading half way around, the gents pull their partner slightly across in front of them, go on to the couple on the right, do a regular Dixie chain, after completing the Dixie chain, you are facing a new couple, ladies in the lead, these two ladies chain, the men courtesy turn them and face the same two and circle four.

Two ladies chain one time more  
Turn your girl and circle four  
Head gents break and make a line  
Forward eight and back in time  
Forward again and pass on through  
Turn alone, that's what you do  
Up to the middle and back again  
Ends grand chain to a left allemande  
Partner right, a right and left grand.  
Repeat for sides.

## CHAIN GANG

By Bill Hansen, West Covina, California

Head two couples half-sashay  
Box the gnat across the way  
Face the sides, ladies chain  
Same old two a right and left thru  
Inside arch, outside under  
Ladies chain in the middle don't blunder  
Turn 'em around and pass thru  
Ladies chain with the outside two  
Inside arch and outside under  
Ladies chain in the middle you two  
Turn 'em around then right and left thru  
Same old two a half-sashay  
Face the outside two I say  
Allemande left you're on your way.

## CHANGES

By Ed Gilmore, Yucaipa, Calif.

Record: Balance # 105-A with Calls; # 205-A  
Inst.; # 3205-A Minidisc 7"-33 1/3 RPM

Introduction:

Allemande left your corner, come home and  
swing your maid

You swing your lady round and round and  
all promenade

You promenade about half way and then you  
wheel around

Reverse the promenade, go the other way round  
Gents turn back till you meet her, let's do a  
do-paso

It's a partner left and corner right and partner  
left you know

Docey round your corner and come back to  
your maid

You promenade her home today  
There'll be some changes made.



Figure:

**Four ladies chain across and turn 'em where they are**

**Chain 'em right back home again and turn 'em to a star**

**Follow them boys, join that star and roll it right along**

Upon finishing chain gents turn their partners into a right hand star and join the star behind their partners. (Put 'em in the lead.)

**Reverse, a left hand star you know you're going wrong**

**Gents reach back, pull 'em through and dos-a-dos around**

**Swing the corner lady boys swing her round and round**

**Allemande left new corner come back and promenade**

**There've been some changes made today**

**There've been some changes made.**

Sequence: Intro.—2 figures—Intro.—2 figures—Intro.

### CHAOS

By Floyd Criger, San Lorenzo, Calif.

**First and third bow and swing**

**Promenade the inside ring**

**Three quarters round the inside track**

**Face the middle and then stand pat**

**Forward eight and back with you**

**Forward again and double pass thru**

**Turn alone just like that**

**Center four, box the gnat**

**Right and left thru in the middle I say**

**Outside couples half sashay**

**Forward eight and back with you**

**Forward again and double pass thru**

**First couple right, second couple left**

**Pass thru the couple you meet**

**On to the next and cross trail thru**

**Allemande left, etc.**

### CHASE THE RABBIT VARIATIONS

As called by Bruce Johnson.

**First and third lead out to the right**

**Lady 'round the lady and the gent follow**

Split inactives, lady leads.

**Two ladies center with a do-sa-do**

**Gents around the gent and the lady follow**

**Face the sides and here we go**

**Circle up half and don't you blunder**

**Inside arch, outside under**

**Star by the right and take a little ride**

**Back by the left to the other side**

**Lady 'round the lady and the gent follow**

**Two ladies center with a do-sa-do**

**Gent around the gent and the lady follow**

**Face the side and circle half**

**Half-way 'round and dive to the middle**

**Star by the right in the middle of the land**

**Original corners—left allemande**

**Partner by the right—right and left grand.**

\*At this point try this variation:

**Two gents center hook a left elbow**

**Pick up the gal you call your own**

**Star promenade 'til you get back home**

**When you're there—spread out wide**

In a line of four.

**Ladies duck under and face the side**

Ladies duck under joined hands of men in the middle to face side couple—this will be couple to the left of original home position—men drop hands and turn to follow ladies.

Repeat from line 10 above

ACCUMULATIVE STYLE

**Couple number one lead out to the right—lady**

**'round lady, gent follow**

**Lady loop behind your man—chase him through and around the man**

**Circle up four with all your might—circle to the left**

**Now circle to the right**

**On to the next—first lady leading—ladies' around lady—gents follow**

**Each lady loop behind your man—chase 'em thru and around the man**

**Circle up six, but not too far—change that ring to a right hand star**

**T'other way back like an old mill wheel—with the hand on the shoulder and grind the meal L hand on L shoulder of person in front.**

**With a right hand reach across your neck—take that hand—dive out, by heck**

**Circle to the left with all your might—number one gent and the lady on his right**

**\*Dishrag spin and pull 'em through**

Pull all others under.

**Circle to the left like ya always do**

**Swing on the corner—put her on the right—circle to the left**

Pause.

**Now circle to the right—go on to the next in the broad daylight**

**Ladies 'round lady—gents follow, each lady loop behind your man**

**Chase 'em through and around the man**

**Circle up eight and ain't it grand**

**Allemande left—right and left grand.**

\*In areas where term dishrag spin is not used for this movement substitute "roll your backs and pull 'em through".

### BREAK

By "Dude" Sibley, Cottage Grove, Ore.

**Walk all around your left hand lady, see-saw 'round your pretty little taw**

**Back to your corner and give her a swing, go 'round and 'round that pretty little thing**

**Then allemande left that corner maid, take your lady and promenade**

**Promenade but don't slow down, one and three wheel around**

**Right and left thru and hear me say, whirl away with a half sashay**

**Balance forward and back with you, forward again cross trail thru**

**Meet your own go right and left grand, around that ring, etc. Meet original partner.**

### CLOVER CAPER

By Charley LaForce, Los Angeles, Calif.

1 & 3 bow and swing  
Promenade three-quarters round the ring  
2 & 4 do a right and left thru  
Heads you stand behind those two  
Forward eight and back with you  
Forward again, a double pass thru  
Lead couple right, next couple left  
Right and left thru with the couple you met  
Now swing your opposite round and round  
Then face the middle, you're freeway bound  
Forward eight and back with you  
Forward again, a double pass thru  
Lead couple right, next couple left  
Pass thru two, find two more  
Box the gnat and circle four  
Circle four and around you go  
Break it all up with a Do-Si-Do

Any circle four breaks may be used here.  
Dough and a dough and a little more dough  
Chicken in the bread tray pickin' out dough  
One more change and circle four  
Circle four and don't be late  
Side gents break, open the gate  
Join those fours and make it eight, etc.

### CONCORD TURNPIKE

By Don Anderson, Concord, Calif.

First and third bow and swing  
Forward up and back again  
Forward again and pass through  
Separate go around one  
Pass through across the set  
Gents turn back and follow your pet  
Original partner.

Go round one you're not through yet  
Dixie chain don't take all night  
Lady go left, gent go right around one  
Pass through across the set  
Gents turn back and follow your pet  
Go around one you're not through yet  
Dixie chain don't take all night  
Lady go left, gent go right  
Around one then box the gnat  
Right and left through the other way back  
Now pass through to a left allemande, etc.

### CRAZYMANDE

By Bill Hansen, West Covina, Calif.

1st and 3rd bow and swing  
Let's promenade the outside ring  
Go all the way around it's two by two  
Side two couples right and left thru  
3rd couple only, lead to the right  
Right and left thru with all your might  
New head ladies hear me say  
Going to chain across the way  
Finish it off with a half-sashay  
1st old couple now bow and swing  
Down the center, split the ring  
Cross trail thru that pair

Split couple No. 3, lady round a gent, gent around a lady.

Around one there, do a left allemande  
Partner then a right and left grand.

### CRISS CROSS TRAIL

By Uncle Walt Wentworth, Cleveland, Ohio

First and third you bow and swing  
Round and round with the pretty little thing  
Up to the center and back with you  
Split your corner criss cross thru  
Go round one gonna have a little fun

With the ladies crossing in front of gents, the heads go thru the sides to the opposite position.

Down the center and cross trail thru  
Up the outside around just two  
Up to the center and back with you  
Now box the gnat across from you  
Face the middle do a right and left thru

The gents have their opposite lady for temporary partner, they face the center with their backs to the side couple.

Turn 'em around and pass thru  
Split the sides cross trail home  
And everybody swing your own.

### CROSSTAILERS SQUARE

By Bob Lewis, Franklin Park, Ill.

First and third bow and swing  
Up to the middle and back again  
Forward again cross trail thru  
Around one behind the sides box the gnat  
Stand there, stand like that  
Forward eight, back with you  
Center four square thru  
It's a right, a left, a right you fly  
A left to your own pull her by  
Behind the heads you stand  
Forward eight and back with you  
Center four square thru  
It's a right, a left, a right you fly  
A left to your own pull her by  
Go round one, into the middle  
Pass thru, "look out man"  
Allemande left a right and left grand.

### CROSS TRAIL HORSEBACK RIDER

By Pat Paterick, Arlington, Virginia

Head ladies chain across the pike  
Turn 'em boys don't take all night  
Head 2 gents — with your corner box the flea  
Back away just you and me

Girls in 1 and 3 positions, and boys in 2 and 4.

Girls cross trail across the land

To establish a traffic pattern, lady on the right side passes in front of lady on the left, in the cross trail.

Behind the boys you stand  
Forward eight and back you sail  
Forward again and cross trail

With gents in the lead, lady following, pass two people and gent on right with lady following, cross to the left, and gent on the left with lady following, cross to the right after the two have passed.

Join hands and circle four

Couples 1 and 2 in one circle of four and couples 3 and 4 in another; the two gents being next to each other; the two ladies being next to each other in each circle.

You circle four on the side of the floor  
One little lady—roll away in a half-sashay

Only the lady that has a gent on her left side  
executes the half-sashay.

Circle four in the same old way  
'Round and 'round here we go  
Break it up with a docey do, etc.  
Circle four, same four  
Lead gents, one and three  
Open up and circle eight, etc.

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### CROSS TRAIL RED HOT

By Dr. Myron Redd, Marceline, Mo.

First and third you take a little swing  
And lead on out to the right of the ring  
Circle up four, you're doing fine  
Now spread right out and form a line  
Go forward eight and back with you  
Forward again and right and left thru  
Now whirl away with a half sashay  
Go forward eight and back you trot  
Cross trail thru to the old red hot  
Right hand lady a right hand around  
Now partners all a left hand around  
Go all the way around  
The left hand lady a right hand around  
Turn your partner and face the middle  
Forward and back to the tune of the fiddle  
Head two couples a right and left thru  
Lead out to the right like you always do  
And circle up four, you're doing fine  
The head gents break and form two lines  
It's forward eight and back with you  
Go forward again a right and left thru  
Right and left back and you hear me say  
You whirl away with a half sashay  
Go forward eight and back you trot  
Cross trail thru to the old red hot  
The right hand lady a right hand around  
Partner left, go all the way around  
To the left hand lady a right hand around  
Partner left like an allemande thar  
Back along, boys, in a right hand star  
Throw in the clutch and put her in low  
It's twice around that ring you go  
Pass your partner, don't just stand  
There's your corner, left allemande,  
Here we go, right and left grand.

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### DAN SQUARE DOUBLE CROSS

By Al Rosenberg, Camden, N. J.

One and three you lead to the right  
And circle four, you're doin' all right  
Two couple hash optional here.  
Head gents break and form two lines  
It's forward up and back in time  
The right one high and the left one low  
You twirl those ends and let them go  
The new side couples go forward up and back  
Cross-trail, U-turn back  
Cross-trail, go around just one  
To a line of four like you did before.  
Forward eight and back you go

With the right end high and the left end low  
Twirl the ends and let 'em go  
New head couples go forward up and back  
Cross-trail, U-turn back  
Cross-trail, go around just one  
To a line of four like you did before.  
It's forward eight and back you go  
With the right end high and the left end low  
Twirl the ends and you let 'em go  
\*The four gents go forward up and back  
Forward again to a right hand star  
Turn it once just like you are  
To your original corner for a left allemande,  
etc., etc.

### Variation No. 1

From \*

The four gals to the center and back to the bar  
Gals forward again to a right hand star  
Turn it once just like you are  
To your original corner for a left allemande,  
etc., etc.

Other variations: Vary the men and girls as to  
who goes forward and back, and who stars.

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### DEL'S OPENER

By Del Coolman, Flint, Michigan

Bow to your partner—corners all  
Circle to the left—go round the hall  
Circle left and around you go  
Break it up—Do-Pas-So  
It's partner's left and a corner's right  
Back to your partner—left hand round  
And promenade the corner when she comes  
down  
Promenade—Don't slow down  
You promenade—but not too far  
Back track from where you are  
Now one and three—you wheel around  
And pass thru—  
On to the next—Cross-Trail—  
Right and Left Grand—  
Right and left to your own little maid  
Find your partner (original)—promenade

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### DEWEY'S DOODLE

By George Dewey, Aberdeen, Wash.

Head two couples bow and swing  
Into the middle and back to the ring  
Forward again and square thru  
It's a right, a left, and a right you do  
A left to the next and pull her thru  
Right and left thru with the outside two  
Dive thru and Dixie chain  
Keep on going thru the outside two  
Ladies go right and the gents go left  
Into the middle and square thru  
It's a right, a left and a right you fly  
A left to the next and pull her by  
Right and left thru with the outside two  
Now dive thru pass thru  
Right and left thru with the outside two  
Dive thru three quarter square thru  
It's a right, a left, a right then  
Allemande left with the old corner maid  
Back to your own and promenade.

## DIXIE CHAIN HASHING UP

By Fred Christopher, St. Petersburg, Fla.

Do-Sa-Do your corner Joe, a left hand swing your own sweet beau

Now the four ladies chain across the way

Then roll away with a half sashay

Now the heads go forward and back like that

Go forward again—box the gnat

Then your cross trail thru and you go around two

Line up four like you always do

All eight forward and back you roam—pass thru, turn alone

Now the two in the middle gonna pass thru

Both turn left single file around one

Down thru the middle do a Dixie Chain

The girls go left, the men go right around one

Line up four we'll have some fun

Forward up eight and back like that

Go forward again—box the gnat

Now the two in the middle pass on thru

Both turn right around one single file

Down thru the middle do a Dixie Chain

The girls turn left, the gents turn right around one

Just box the gnat across the floor

Back right out to a line of four

Forward up eight and back again

Forward up eight, come back in a ring

Now change that ring to a right hand star

A right hand star but not too far

The girls roll out and pass one man

Allemande left with your left hand, etc., etc., etc.

Repeat figure for side couples.

## DIXIE CHAIN SPECIAL

By Art Schuck, Yreka, Calif.

One and three swing you two

Two and four right and left thru

One and three go forward and back

Forward again box the gnat

Face the middle right and left thru

Turn 'em boys have a little fun

Pass thru, split the sides, round one

Circle four in the center of the set

One full turn you're not thru yet

Pass thru, both turn right

Round one single file

Do a Dixie chain show some style

Lady in lead

Lady go left, gent go right, round one more

Hook the ends two lines of four

Forward eight, eight fall back

Ends only box the gnat

Down the center pass thru

Both turn left go round one

Do a Dixie chain have a little fun

Gent in lead

Gent go left, lady right, round one

Down the center trail thru

There's your corner left allemande

Here we go right and left grand, etc.

Original partner.

Can use any opener or closer.

## IN THE WORKSHOP FIRST

Many of today's favorite Square Dances first appeared in the pages of the Caller's edition.

## DIXIE CHAIN WITH CALIFORNIA TWIRL

By Gordon Blaum, Miami, Fla.

First and third go forward and back

Forward again pass thru

Both turn left single file

Around one to a Dixie Chain

Gent go left, lady right round one

Down the middle and pass thru round one

Circle four in the middle

All the way round in time to the fiddle

Two ladies chain and don't chain back

Circle left half way round—Calif. twirl

Allemande left, etc.

## DIXIE CHAIN WITH DOUBLE PASS THRU

By Gordon Blaum, Miami, Fla.

Head two couples bow and swing

Promenade half way around the outside ring

Put the lady in the lead for a Dixie chain

The lady go left and the gent go right

Box the gnat behind the sides you stand

Forward eight and back with you

Forward again with a double pass thru

Front couple left and the next couple right

Right and left thru with a brand new two

Same ladies chain that's what you do

Now the four ladies grand chain to left—

Allemande.

## DIXIE DOUBLE

By Charley LaForce, Los Angeles, Calif.

1st & 3rd bow and swing

Side ladies chain across the ring

Head gents center and back like that

Then face your corner and box the gnat

All four gents forward and back

Pass through, go around one

Behind those ladies stand—

Forward eight and back you go

Dixie chain and don't be slow

Ladies turn left, gents turn right

To a right hand star in the center of the set

Pass your partner and listen to me

Meet her again and box the flea

Girls star right  $\frac{3}{4}$  round

Corners left when you come down

All the way round to a right and left grand

## DIXIE GRAND FREEWAY

By Del Coolman, Flint, Michigan

One and three you bow and swing

Up to the center and back again

Up to the center swap and swing

Face the sides split that couple

Around one down the center

Right and left through

Turn the gals and chain 'em too

And couple number two

You bow and swing

And promenade the outside ring

Just half the way

Behind the opposite couple stay

Forward four and fall back four

Forward again across the floor

First couple left next go right

Behind the heads you stand  
 Forward eight and back with you  
 Forward again double pass through  
 Ladies right gents left  
 Dixie Grand—right—left—right—(next)—do-paso  
 Her by the left corners right  
 Back to your partner left  
 Go all the way round like a left allemande  
 Go to the right go right and left grand.

#### DIXIE PYLE UP

By Keith Pyle, Oakland, California

Head two couples bow and swing  
 Then chain those gals across the ring  
 Face your corner all eight chain  
 New head couples pass through  
 Turn to the left go round two  
 Half way round the outside ring  
 Down the middle Dixie chain  
 Turn to the right around one  
 Dixie chain you're gone again  
 Man go left, lady go right  
 Hook on the ends stand four in line  
 Forward eight and back with you  
 \*Center four right and left through  
 Whirlaway half sashay, box the gnat across  
 the way  
 Lady on your left, left allemande, etc.

\*OR

Center four do right and left through  
 Then cross trail through to a left allemande, etc.

\*OR

Center four box the gnat, pull 'em by go left  
 allemande, etc.

\*OR

Center four half sashay  
 Box the gnat across the way  
 Cross trail to a left allemande.

#### DON'T LOOK BACK

By John Winton, Vancouver, B.C., Canada

First and third you bow and swing  
 Promenade just half the ring  
 Down the middle right and left through  
 Turn them around same ladies chain  
 Face the middle and pass through  
 Split the ring go 'round one  
 Four in line you stand  
 Forward eight and back with you  
 Center four pass through  
 Turn to the right go round one  
 Single file.

Down the middle a Dixie chain  
 Lady go left, gent go right  
 Go round one, go into the middle  
 Same ladies chain the middle of the floor  
 Back right up two lines of four  
 Forward eight and back with you  
 Center four you pass through  
 Turn to the right go round one  
 Single file.

Down the middle a Dixie chain  
 Lady go left, gent go right  
 Go round one, go into the middle  
 Box the gnat don't look back  
 Pull her by to a left allemande  
 A right to your honey, a right and left grand

#### DOODAD

By Chuck Bucholz, Portland, Oregon

First and third go forward and back  
 Forward again, box the gnat  
 Pass through and around one  
 Into the middle, U-turn back  
 Box the gnat with the outside two  
 Face your partner, right and left through  
 Turn 'em around with a half sashay  
 Pass through, while you're that way  
 With the lady on the left, do a left allemande  
 Right to mother, go right and left grand.

#### DOUBLE, DOUBLE CROSS

By Virginia Johnson, San Lorenzo, Calif.

Head two couples bow and swing  
 Face the couple to the right of the ring  
 (diagonal lines)  
 Forward eight and back again  
 Forward again and the heads dive in  
 With the inside out, the outside in  
 Now bow your head and do it again  
 Take your opposite, face the middle  
 Go forward up and back  
 Now double pass thru  
 Then crosstrail and take your sweet  
 Go forward and back and keep it neat  
 Forward again, the heads dive in  
 With an inside out and the outside in  
 Bow your head and do it again  
 Take your opposite, face the middle  
 Go forward and back, now double pass thru  
 Then crosstrail and take your sweet  
 Right and left thru with the couple you meet  
 Then crosstrail to a left allemande  
 Partner right, right and left grand.

#### EAST SHORE FREEWAY

By Virginia Johnson, San Lorenzo, Calif.

First old couple bow and swing  
 Promenade half the outside ring  
 Behind your opposite stand  
 Forward four and then fall back  
 Forward again go across the track  
 First couple to the left, second couple right  
 Behind the sides you stand  
 Forward eight and back with you  
 Forward again and pass thru  
 Ladies turn right, gents turn left  
 Make a line at the head of the set  
 All four gents go forward and back  
 Forward again and pass thru  
 Turn to the right, around one  
 Circle eight you're still not done.

Callers choice from here on.

#### BREAK

By Fred Applegate, Lemon Grove, California

Head ladies chain across with you  
 Two and four do a right and left through  
 First and third lead to the right  
 Corner's there, left allemande  
 Partner right, a right and left grand.

## ENDS — CRISS-CROSS UNDER

By Del Coolman, Flint, Michigan

From Capers Workshop

One and three you bow and swing  
Up to the center and back again  
Up to the center, cross-trail through  
Split the ring, go around two  
Stand four in line  
Forward eight and back with you  
Forward again, pass through  
Arch in the middle.

Ends — Criss-Cross Under

Pass through—allemande left—go like thunder

## END LADIES CHAIN

By Ray Andersen, Cranston, R. I.

Any Introduction

Figure:

Two and four right and left thru

One and three bow and swing,

Promenade the outside ring— $\frac{3}{4}$  around

Two and four pass thru—circle four with the couple you meet

A full turn around

As the heads promenade, sides pass thru—couple 2 meets couple 3 at No. 2 position—couple 4 meets couple 1 at No. 4 position—a full turn puts side couples to the center facing out, heads facing in.

Inside arch, outside under

Box the gnat in the middle of the set

Gent 3 with lady 1—gent 1 with lady 3. Sides return to normal position.

Then face in the middle and pass thru

Couples 1 and 3 face across the set.

Separate, go round two, and catch right on to the end of the line

Couples who did box the gnat face across the set, pass thru, and separate to go round two—this puts lady 1 nearest her home position, at end of line in No. 2 position—No. 1 gent at opposite end of same line—No. 3 lady at end of line in No. 4 position, nearest her home position, gent No. 3 at other end of same line.

Ladies on the end chain across

Diagonally.

Gents turn them to line of four

Ladies 1 and 3 chain diagonally—gents two and four turn them with courtesy turn to get them on their right in lines of four.

Go forward and back

Right hand high—left hand low

Spin the gents and let 'em go

All four ladies forward—and back—pass thru

Separate, go round one

Into the middle to a right hand star—once around

To original corners for a left allemande,

Partner right, right and left grand

Meet your partner and promenade home.

Repeat for sides, making necessary changes in movement wording. If you wish to change partners, girls can start dos-pas-o with corner out of the star, then promenade corners—you could then repeat figure for heads—then twice for sides.

## ENDS CRISS-CROSS

By Raymond Denny, Sulphur, Oklahoma

First and third bow and swing  
Up to the middle and back again  
Swap & swing in the middle of the set  
Face the sides you're not through yet  
Split that couple go around one  
Line up four you're still not done  
Forward eight and eight back out  
Centers arch ends cross trail out  
Go around one  
Down the center have a little fun  
Cross trail, go around two  
Line up four, still not through  
Forward eight and back with you  
Center couples cross trail through  
Corners all, left allemande  
Partner right, a right and left grand.

## ENDS SWING IN

By Bill Hansen, West Covina, Calif.

Head two couples swing with pride  
Into the middle split the side  
Around one make a line of four  
Forward eight and back once more  
Ends swing in, the opposite swing  
Face the sides and circle up half  
Inside two like a rip and snort  
All join hands and circle up eight  
Side gents and brand new dame  
Up to the middle and back again  
Pass thru and go around two  
Line up forward back with you  
Ends swing in, the opposite swing  
Face the sides and circle up half  
Inside two like a rip and snort  
Lady go gee, Gent go haw  
Allemande left that corner Ma.

## FACE THAT MAN

By Bill Hansen, West Covina, Calif.

Side ladies chain across the sea  
Head gents to the left, line up three  
Forward six and back with me  
Right end high, left end low  
Spin 'em across and let 'em go  
Forward six and back you go  
Right end high, left end low  
Spin 'em across and let 'em go  
Lonesome ladies, forward and back  
Forward again go 'cross the track  
Turn to the left and go around one  
Into the middle and turn back  
Face that man, do a left allemande

## BREAK

Richard Dick, Little Rock, Ark.

First and third bow and swing  
Side ladies chain across the ring  
Sides lead out to the couple on your right  
Circle half, don't you blunder  
Inside arch — Outside under  
Circle four in the middle of the floor  
Full around and then no more  
Pass thru — left allemande  
Give a right to your lady  
Right and left grand, etc.

### FIDDLIN' AROUND

By Fred Applegate, Lemon Grove, California

All four couples do a half sashay  
Up to the middle and back that way  
Gents to the right for a left allemande  
Partner by the right for a wrong way grand  
Meet your darling, meet your maid  
Twirl her once and promenade  
Promenade, but don't slow down  
One and three, wheel around  
Two ladies chain, turn 'em too  
Pass through to a new two  
Two ladies chain, in time to the fiddle  
Now right and left through, all face the middle  
Heads to the center, go half square through  
It's right and left, with the outside two  
Pass through, face your partner  
Pass through, face your partner  
Allemande left with the old left hand  
Partner right, a right and left grand.

### FLAPJACK

By Bill Hansen, West Covina, California

Head two couples pass thru  
Separate and go around one  
Into the middle, California twirl  
Split the outside go around one  
Down the middle a right and left thru  
Box the gnat across from you  
Trail thru and go around one  
Into the middle, California twirl  
Right and left thru with the outside two  
Duck to the middle a right and left thru  
Same old two California twirl  
Right and left thru the outside two  
California twirl on the inside set  
Right and left thru you're not thru yet  
California twirl to the outside two  
Right and left thru it's two by two  
Allemande left . . .

### FOOT 'N' FIDDLE DIXIE

By George Waudby, Tucson, Ariz.

Head two couples do a right and left thru  
Turn 'em boys like you always do  
Head ladies chain across the way  
Finish it off with a half sashay  
Circle to the left we're on our way  
All four gents pass thru  
Split the ring, behind the ladies stand  
Forward eight and eight fall back  
Two ladies chain on a double track  
Turn them boys, stand four in line  
Forward and back you're doing fine  
Arch in the middle, ends duck out  
Both turn left, single file, round one  
Down the middle Dixie style  
Lady go left, gents go right  
Around one, crowd right in  
Circle to the left we're gone again  
A boy and a boy, girl and a girl  
Two ladies face, follow her, Joe  
Dixie chain and on you go  
To the second little lady, let's do paso

Partner left, corner right,  
Partner left, roll promenade  
Home you go swing and whirl  
Everybody swing your girl  
All around your left hand lady  
See saw round your taw  
Head ladies chain to the right  
Turn 'em left like a left allemande  
Right to mother, right and left grand.

### FORWARD SIX VARIATION

By Dan and Madeline Allen, Larkspur, Calif.

First and third bow and swing  
Lead on out to the right of the ring  
Circle four, you're off to the races  
Head gents off in your home places  
Forward six and back with you  
Forward again and pass thru  
Turn to the left in single file  
Go around just one to a line of four  
Forward eight and back with you  
Forward again and pass thru  
Join your hands and circle four  
Once around you're off to the races  
Side gents off in your home places  
Forward six and back with you  
Forward again and pass thru  
Turn to the left in single file  
Go around just one to a line of four  
Forward eight and back with you  
Forward again and pass thru  
Turn to the left in single file  
Swing with the one behind you! (mother)

### FRIDAY SURPRISE

By Chet Held, Portland, Oregon

1st couple balance and swing, promenade  
half your ring  
Behind the opposite stand  
Forward 4 and back with you, forward again  
and pass right thru  
1st couple left, 2nd couple right, behind the  
sides you stand  
Forward 8 and back with you, forward again  
with a double pass thru  
1st couple left, 2nd couple right, form a line  
at the head of the set  
Forward 8 and back with you, forward again  
and pass thru  
Turn to the left go single file, it's a LH star so  
spin it awhile  
Gents reach back with their RH pull 'em thru  
to the RH lady for a left allemande  
A right to your honey and box the gnat,  
G. R. & L. you've got it pat.  
Forward 8 and back with you, forward again  
and cross trail thru  
Allemande left with the old LH, partner right  
and a right and left grand.  
Forward 8 and back you go, it's the right one  
high, the left one low  
Spin those ends and let 'em go  
Circle left that's what you do, swing the gal  
that's nearest you  
Swing on the corner like swinging on a gate  
Take this gal and promenade 8.



### GENTS TURN

By Bill Hansen, West Covina, Calif.

1st & 3rd going to bow and swing  
Promenade the outside ring  
Go half-way around it's 2x2  
Side couples a right and left thru  
Head two couples lead to the right  
Wheel around in front of the sides  
Now forward eight and back with you  
Forward again, Double pass thru  
1st couple right, second one left  
Right and left thru the couples you've met  
Same two, you pass thru  
Whirlaway with a half-sashay  
Gents turn around left Allemande  
Partner by the right, go right and left grand.

### GNATS AND FLEAS

By Herbie Gaudreau, Holbrook, Mass.

First and third go forward and back  
Then forward again on the same old track,  
pass thru  
Separate go around just two  
And four in line you stand  
Go forward eight and eight fall back  
Inside four box the gnat  
Box the flea the other way back  
Then a left hand star on the inside track  
All the way around and don't be late  
Find your corner, catch all eight  
Turn 'em by the right just half now  
Back to the left all the way around  
Gents star right across the town  
Opposite lady left hand around  
Right to the corner pull her by  
Swing the next one on the fly  
Swing and whirl this little girl  
And promenade around the world.  
Repeat for heads, then your own break, then  
twice for sides.

### HAMMERHEAD

By Bill Hansen, West Covina, Calif.

Heads bow to your date, then separate  
To your corner line up four  
Forward up and back once more  
Arch in the middle the ends duck thru  
Stand behind that same old two  
Forward eight and back with you  
Forward again, double pass thru  
Separate, and circle up eight  
Circle to the left and don't be late  
Head two couples half-sashay  
Lead on out to the right that way  
Circle up four you're doing fine  
Ladies break and make a line  
Arch in the middle the ends duck thru  
And stand behind the men you two  
Forward eight and back with you  
Forward again, double pass thru  
Separate, then circle up eight  
Circle left and don't be late  
Four little ladies pass thru  
Separate and around one  
Into the middle and pass thru  
Swing your own in front of you.

### HERE'S WHAT YOU DO (Break)

By Johnny Lane, W. Los Angeles, Calif.

Allemande left, here's what you do,  
A right to your honey and turn back two  
That's a left and right with a full turn around  
Gents star left across the town  
Turn that gal with a right hand swing  
Then right and left grand around the ring—

### THE HOLLY-THAR

Originated by Melvin Holly, Jackson, Mississippi

Allemande left for the Holly-thar  
Turn partners right to a wrong way thar  
Men back up in a left hand star  
Shoot that star half way 'round  
Turn corners left like an allemande thar  
Men back up in a right hand star  
Shoot that star full around  
Turn your corner right to a wrong way thar  
Men back up in a left hand star  
Shoot that star half way 'round  
Turn corners left like an allemande thar  
Men back up in a right hand star  
Shoot that star full around  
Turn your corner right to a wrong way thar  
Men back up in a left hand star  
Now shoot that star to a left allemande  
Here we go right and left grand, etc.

### HOUND DOG TRAIL

By Dr. Myron Redd, Marceline, Mo.

One and three bow and swing  
Side ladies chain across that ring  
First and third go forward up and back  
Forward again pass thru but you turn back  
Opposite lady box the gnat  
Face those sides go right and left thru  
Duck right back to the middle of the pen  
Box the gnat with your own little hen  
Face the middle go right and left thru  
Turn right back  
Cross trail across the floor  
Go round just one to a line of four  
Go forward eight and come on back  
Forward again and box the gnat  
Do Sa Do this same little date  
Go all the way round then back right out  
Now circle up eight let's spread out wide  
Circle to left and here we go  
Break it all up Do Pas o  
Her by the left corner by the right  
Back to your partner and promenade  
Promenade and don't slow down  
Keep on walkin' those gals around  
One and three wheel around  
Pass thru this couple you found  
Go on to the next and pass on thru  
Go on to the next right and left thru  
Turn 'em around like you always do  
Right and left back across the land  
Same ladies chain back to a left allemande  
Here we go right and left grand.

### HAVE A NEW DANCE?

In the event that you have developed a new  
Square or break and would like to share it with  
others, just send it to SIO's Square Dance editor.

## I CAN'T GO ON THIS WAY

By Red Warrick, Houston, Texas

### FIGURE:

One and three go up and back,  
Cross trail thru and U turn back  
Swing that opposite girl around, and face across  
the track

Swing opposite lady, leave her on right as new  
partner and face the center of set, facing original  
partner.

Pass thru, split the outside, come back in and then  
Swing the same little girl around and face the  
middle again

Split the outside couple, come into center and  
swing your opposite again, leaving her on  
right to face center.

Pass thru, split two, around one more you see  
Go down the center, cross trail, to the corner  
girl and box that flea

Split outside couple, around one, pass down  
the center then cross trail to original corner to  
box the flea.

**\*\* Promenade and I'll tell you what, my pappy  
said one day**

**Listen Son, I know it's fun but you can't go on  
this way**

Promenade original corner, new partner, swing  
at home.\*

### BREAK:

**Do Si round that corner girl, come back home  
and swing**

**Gents star left in the middle of the set, go once  
around that ring**

**Come back home and meet your own, box the  
gnat you know**

**Turn your corner left allemande come home and  
Do Sa Do**

Full sashay, then weave the ring.

**All the way round that pretty little girl, and  
weave on around that ring**

**When you meet that lady fair, promenade that  
pretty little thing**

**Take her home and I'll tell you why, we came  
here to play\***

**And I don't care if I live or die, I've gotta go  
on this way.**

\*Note: In our area we swing at home following  
a promenade without the command to  
Swing, unless the next command comes too  
quickly. This dance is patterned to this fashion.

### \*\* ALTERNATE LINES:

**Promenade and I'll tell you what my mama  
said one day**

**Listen son, I know it's fun but you can't go  
on this way**

**Promenade and I'll tell you what my honey  
used to say**

**Go long son I know it's fun but we can't go  
on this way**

**Promenade and I'll tell you why, this is what I say  
I don't care if I live or die, I've gotta go  
on this way**

Sequence: Figure, twice for heads, Break, Twice

for Sides, Break.

## IN A LINE (BREAK)

By Bob Lewis, Franklin Park, Ill.

First and third bow and swing  
Up to the middle and back to the ring  
Cross trail through go round one  
Pass through and cross the floor  
'Round one as you did before  
Sides divide to lines of four  
Forward eight and back with you  
Center four pass through  
U turn back  
Allemande with your left hand  
Right to your partner right and left grand, etc.

### JOHNSON RAG

By Nathan Hale, Oakwood, Texas

Record: Bogan #1103. Singing Call

### Figure:

1st and 3rd half sashay  
Up to the center and back that way  
Pass through split the ring  
Around one and hear me sing  
Into the center and box the gnat  
Right and left thru the other way back  
Turn your girl and pass on thru  
Split that couple here's what you do  
Home you go—box the flea  
Everybody swing—listen to me  
Four gents left hand star around  
Pass your own when you come round  
Promenade the right hand girl  
Take her home round the world  
Swing at home and don't you drag  
Round and round to the Johnson Rag

### Mixer:

All join hands and make a ring  
Circle left like everything  
Reverse back—single file  
Form a wheel and spin it a while  
Gents reach back with your right hand  
Pull her through and let her stand  
Swing your new corner round and round  
Put her on your right when you come down  
Allemande left and allemande thar  
Right and left gents form a star  
Back up boys as pretty as you can  
Shoot the star go right and left grand  
Hand over hand till you meet your maid  
Take this lady and promenade  
Take 'em home and don't you drag  
Swing 'em all to the Johnson Rag.

Sequence of dance — Figure twice — Mixer —  
Figure twice.

### BREAK

By Ken Oburn, Campbell, California

From a grand right and left:  
Meet your partner, box the gnat, come back two  
Left and right box the gnat  
Promenade but don't slow down  
One and three wheel around, right and left thru  
Turn back, two ladies chain  
Turn the gals pass thru, on to the next  
Right and left thru turn back, two ladies chain  
Face those two, then cross trail  
Then allemande left, etc.

### JAYHAWK JUNIOR

By Bob McDaniel, Topeka, Kansas

First and third half sashay  
Forward up and back that way  
Opposite right, box the gnat  
Right and left thru, turn your mate  
Then pass thru and separate  
'Round one to the middle, box the gnat  
Face to the middle, cross trail thru  
Then turn alone and square thru  
Go right, left, a right you do  
A left to Mama, pass your Jane  
Face your corner, all eight chain  
Right and left, left allemande  
Come back one go right and left grand  
Hand over hand till you meet this maid  
She's a brand new gal, promenade

### JUST PLAYING AROUND

By Stub Davis, Waurika, Oklahoma

One and three lead to the right  
Circle half and don't you blunder  
Inside arch and outside under  
Circle four in the middle of the floor  
One full turn, then pass through  
Split that couple in front of you  
Go around one and line up four  
Forward eight and back once more  
Then pass through, join your hands  
The ends turn in, circle four  
You're gone again  
One time around, then pass through  
Split two, go around one  
Line up four and have a little fun  
Forward eight and back that way  
Center two do a half sashay  
Forward eight and back with your  
Forward again, pass through  
Turn alone and don't be late  
Join your hands and circle eight  
Circle eight, that's what you do  
Men swing the girl that's nearest you  
Allemande left that corner maid  
Come back one and promenade  
Promenade and don't slow down  
One and three wheel around  
Right and left through and turn 'em around  
Right and left back on the same old track  
Two ladies chain, that's your corner  
Allemande left, right and left grand.

### KINNANE KAPER

By Ralph E. Kinnane, Birmingham, Ala.

One and three, wheel around  
Box the gnat with the couple you've found  
Face your partner, do a right and left thru  
Inside arch, outside under, dive thru, pass thru  
Box the gnat with the outside two  
Face your partner, do a right and left thru  
Pass thru, on to the next, box the gnat  
Face your partner, do a right and left thru  
Inside arch, outside under, dive thru, pass thru  
Box the gnat with outside two  
Face your partner, pass thru  
On to the next cross-trail thru  
There's your corner . . . allemande left . . .

### KETCHUP

By Floyd Criger, San Lorenzo

One and three bow and swing  
Promenade the outside ring  
All the way go two by two  
Two and four right and left through  
Head two ladies chain to the right  
Turn 'em boys hold 'em tight  
Side ladies chain across the way  
One and three half sashay  
One and three lead to the right  
Pass through, turn right 'round one  
Line up four  
Forward eight and back with you  
Forward again and pass through  
Arch in the middle the ends turn in  
Duck to the center box the gnat  
Right and left through, full turn around  
Allemande left, etc.  
Original partner.

### KUZZIN KAPERS

By Chet Held, Portland, Oregon

1st and 3rd finish your swing  
Promenade the outside ring  
All the way around you two  
Two and four do a right and left thru  
Then finish it off with a half sashay  
One and three you lead to the right of the town  
Circle three one full turn around  
One and three California twirl  
Forward eight and back with your girl  
Forward again with a double pass thru  
Face the middle do a right and left thru  
Same two ladies chain two by two  
Forward eight and back with your girl  
Pass thru California twirl  
Allemande left with the old left hand  
Partner right, a right and left grand.

### LADY IS RIGHT

By Bill Hansen, West Covina, Calif.

Head couples half-sashay  
All join hands and circle that way  
Four ladies go forward and back  
Pass thru across the track  
Separate and go around two  
Line up four, it's forward and back  
Right end high, left end low  
Spin 'em across and let 'em go  
Four gents now forward and back  
Pass thru across the track  
Separate and go around one  
Into the middle and pass thru  
Separate and go around one  
Four little ladies pass thru  
Turn to the right go single file  
Gents turn around, left allemande.

### 33%

That's about the percentage of dances sent in that are chosen for printing. Dances are selected because they are different and well written.

### LAZY H

By Ed Gilmore, Yucaipa, Calif.

First couple bow and swing  
Turn the center split the ring  
Four in line you stand  
Forward four and four fall back  
Forward four and four stand pat  
Sides right and left along the line  
Right and left back you're doing fine  
Four back out arch in the middle and duck out  
Separate go 'round two  
And between the sides you stand  
Lonesome couple bow and swing  
Turn the center split the ring  
'Round just one and four in line  
Forward eight and back with you  
Center four right and left through  
Turn on back pass through  
Allemande left like you used to do.

### LEFTY'S LEAD

By Bill Hansen, West Covina, Calif.

Head two couples right and left thru  
Turn them around go two by two  
Four little ladies chain across  
Turn 'em boys and hang on tight  
Head two ladies now chain right  
Head two couples now forward and back  
Trail thru across the track  
Separate and around two  
Hook on the ends and don't be late  
All join hands and circle up eight  
Four little ladies go forward and back  
Pass thru across the track  
Separate and around one  
Into the middle and pass thru  
Separate and around one  
Now four gents go forward and back  
Lead to the left, do a left allemande.

### LET'S ALL FACE OUT

By Buford Evans, Prairie Village, Kans.

One and three bow and swing,  
Head ladies chain across the ring  
Same two ladies chain to the right  
Turn 'em boys don't take all night  
Head two couples lead to the right  
Circle four you're doing fine  
Head gents break and make the line  
Go forward eight and back right out  
California twirl, let's all face out  
Lines are now facing out — gents have their  
ladies on their right side.  
Forward eight and back that way  
Ladies roll left in a half sashay  
Arch in the middle and the ends duck under  
Circle four, one turn and don't you blunder  
Pass right through and  
Allemande left with the old left hand  
Walk right into a right and left grand.

### LINE UP EIGHT

By Don Ferguson, Ferndale, Mich.

1st and 3rd bow and swing  
Lead on out to the right of the ring  
Circle four you're doing fine

Head gents break and form two lines

Forward eight and back with you

Couples 1 and 2 pass thru the opposite two  
Passing right shoulders, with opposite, of  
course.

Turn to the right round just one

To a line of eight don't be slow

Forward eight and back you go

Now have line of eight in couple No. 4 position, everyone facing No. 2 position. No. 1 man has No. 4 lady on right, No. 2 man has No. 3 lady on right, No. 3 man has No. 2 lady on left, No. 4 man has No. 1 lady on left.

Gents swing the gal that's next to you

Put her on your right here's what you do

Sides face the ends\*

Heads face the middle

Inside couples face end of line, outside couples face center of line. Everyone should now be facing original partner.

Right and left thru in time to the fiddle

Right and left back you go once more

Inside couples

Pass thru round one to a line of four

Men now have original partner on left.

Forward eight and back with you

Forward again and pass thru

Turn alone then allemande left, etc.

Original corner.

Repeat for sides, having couples two and three passing thru, lining up 8 in No. 1 position facing No. 3 position. Head couples now in center and will face ends at \* side couples facing center.

### LITTLE BIT OF NOTHING

By "Dude" Sibley, Cottage Grove, Oregon

First and third bow and swing, promenade just  
half the ring

Come down the center cross trail thru, go 'round  
one that's all you do

Into the middle and box the gnat, go right and  
left thru the other way back

Do a right and left thru one more time, back right  
up and make a line

Forward eight and back with you, end four pass  
thru

The people on the end of each line cross  
straight over.

Go around one then into the middle and box the  
gnat, right and left thru the other way back

Turn 'em around and pass thru, split the ring and  
around one

Into the middle and pass thru, split the ring and  
around one

Down the center and pass thru, split the ring and  
around one

Into the middle cross trail thru, go up the outside  
and around just two

Hook on the ends and make a line, forward eight  
and back with you

Center four do a right and left thru, turn 'em  
around and pass thru

Split the ring go around one

Down the center and cross trail thru, and Alle-  
mande left, etc.

### LITTLE RED HEN (VARIATION)

From Frank Lane, Kansas City, Mo.

One and three a half sashay  
Up the center and back that way  
Forward again box the gnat  
Pass through go from where you're at  
Go 'round one to the middle again  
Box the gnat with your little red hen  
Face in the middle right and left through  
Whirlaway like you used to do  
Box the gnat with the opposite son  
Pass through and go 'round one  
Into the middle box the gnat  
Face in the middle cross trail  
Allemande left, etc.

### LIVE IT UP

By Roland Onffroy, Boise, Idaho

First and third you bow and swing  
Lead 'em out to the right of the ring  
Circle up four you're doin' fine  
Head gents break and make a line

Forward eight and back with you  
Forward again, pass through  
Ends turn in to a line of four

Center couple does not California twirl.

Forward eight and back with you  
Forward again and square thru  
Turn alone and circle four  
Once around and then no more

Head gents break and form two lines  
Forward eight, doin' fine  
Cross trail  
Corners all, left allemande, etc.

### LONESOME TWO

By Jim York, Mill Valley, Calif.

First gent, swing your date  
Turn back to back and separate  
All the way around like you ought to do  
Two and four, right and left through  
Pass your own at home, you see  
Join the sides and circle three  
Around you go a couple of times  
Spread right out and form two lines  
Forward six and back with you  
Forward again—pass right through  
Turn right back make a right hand star  
Six hands up—not too far  
First ole couple it's up to you  
Star by the left with the lonesome two  
Heads star left, sides star right  
Two little stars in the middle of the night  
First gent take your corner maid  
Sides join the heads—star promenade  
Hub backs out—rim goes in  
Turn once and a half—gone agin  
Other way 'round—go like sin  
Inside ladies rollaway—same star—new way  
Gals backtrack—don't just stand  
Same guy, left allemande  
Men to the right, right and left grand.

### MEET AND SWING

By Len Janka, Leicester, England

Allemande left, let's be gay  
Back to your honey, swing and sway  
Now the heads to the center and back on the run  
Now pass thru, go round just one  
And four in line you stand  
It's forward eight and back with you  
The inside four do a right and left thru  
The outside four, you meet and swing . . .  
Go up to the middle and back to the ring  
Now pass thru, go round just one  
It's four in line, let's have fun  
Forward eight and back with you  
The inside four do a right and left thru  
The outside four, you meet and swing . . .  
It's eight to the center and back to the ring  
Now ladies to the center, face your beaux  
Do-sa-do the one you know  
And back right up for a right elbow  
Go all the way round  
The gents star left in the middle of the town  
Back to the same gal, meet and swing  
And all promenade go round the ring  
Promenade home with original partner.

### "MEET ME IN ST. LOUIS LOUIE"

Square Dance by "Doc" Hollycross, St. Louis, Mo.

Record: Meet Me in St. Louis Louie-X-84 Lloyd Shaw

#### OPENER:

Everybody swing with Louie, swing 'em high and low. Now bow to your partner, weave the ring, in and out you go

("Weave the ring" is a right and left grand without touching hands.)

When you meet your tootsy-wootsy, you'll dos-a-hootchy-kootchy

(Dos-a-hootchy-kootchy is done as a regular dos-a-dos. At the finish the M step up beside the W, and the W turn R face to meet them in regular promenade position. It is well to introduce, especially the W, as much hootchy-kootchy motion as possible.)

Take her to St. Louis, Louie, take her to the fair.  
(Do not balance at home. Ladies continue on, single file promenade.)

#### FIGURE:

Four little ladies promenade, go inside the ring  
Home you go, swing your honey, everybody swing

Walk all around your corner, the gal that says you all

See-saw 'round your partner, and then you swing your taw.

Four little boys promenade, ladies twirl at home  
(Ladies right face twirl with buzz step.)

Swing 'em boys, swing your honey, swing her all alone

Walk all around your corner, the gal that says you all

See-saw 'round your partner, and then you swing your taw.

Gents star left across the set, a right hand swing that girl  
 Turn that star back home again, another right hand whirl  
 A left hand 'round your corner, give your own a right hand swing  
 Grand right and left all the way around and everybody sing  
 (Go all the way around the circle, regular grand right and left.)

Meet me in Saint Louis, Louie, meet me at the fair  
 Don't tell me the lights are shining any place but there  
 Now dos-a-hootchy-kootchy, with your tootsy-wootsy  
 Swing her in Saint Louis, Louie, swing her in your square.

#### ENDING:

Face your corner, box the flea, go to your partner then  
 Weave the ring, go in and out until you meet her again

Promenade her to Saint Louis, and take your lady fair

Don't tell us the lights are shining, any place but there.

REPEAT the entire dance once. The second time through substitute for the last two lines

Promenade just like eleven, you're in your seventh Heaven!

Take her to Saint Louis, Louie! Nineteen-fifty-seven!

#### MILL WHEEL HASSLE

By Al Scheer, Dearborn, Michigan

Head two couples promenade  
 All the way round with your partner maid.  
 All the way around, just you two,  
 Two and four do a right and left thru.  
 One and three lead out to the right  
 Circle four, you're doing fine,  
 Head gents break and make a line.

Forward eight and back like that  
 That opposite lady, box the gnat  
 (Same lady) Dos a dos with all your might,  
 Pass thru and turn to the right.

\*Up with the right with the old mill wheel  
 Back by the left and grind the meal  
 Take the hand that's on YOUR shoulder  
 Duck right under, still you hold her  
 Circle eight sunny side out,  
 Circle up eight hands round about.

First old couple here's what you do  
 \*\*Raise your arms and pull 'em thru  
 Pull 'em all thru and make a ring,  
 Circle left while you whistle and sing.  
 Break that ring with a corner swing.

Original partner

\*Walking clockwise, each person places his right hand on the right shoulder of the person ahead of him. The wheel is reversed; each person now has his left hand on the left shoulder of the person ahead of him. With the free right hand, each person takes the left hand of the person-behind him which is on his left shoulder; he lifts

this hand over his own head, faces out, and continues to circle.

\*\*First couple, keeping hands joined makes an arch; they turn back to back and pull the whole ring thru backwards and continue to circle all facing in.

#### MISS MOLLY

Original by Red Warrick, Kilgore, Texas

Record: Longhorn No. 117.

A-You sashay 'round your corner, your own a left hand swing  
 Girls star right men promenade, go twice around that ring  
 Ho, Ho, Ho, Me oh my Miss Molly, left hand swing your pal  
 Promenade home and swing her, till she says she'll be your gal

B-Now one and three you half sashay, lead out to the right  
 Right hand up and make a star, twice you turn it thru the night  
 Girls star left, men single file, around the town you run

Once.

Box the gnat put her in the lead, follow that gal, have a little fun

After you box the gnat, lady turn half again to single file promenade.

C-Now listen ladies you back track, go 'round the other way  
 Men back track behind your date, don't let her go astray  
 Girls roll back, turn your corner left, grand right and left you roam  
 Meet Miss Molly pass her by, promenade the next girl home.

Tag: Ho, Ho, Ho, Me oh my Miss Molly, another day is gone

Swing awhile Miss Molly, I cannot tarry long.

Sequence: A-B-C-Tag, B-C-Tag. Repeat using two and four.

#### NEW LINES OF FOUR

By Bob Sessions, Tacoma, Wash.

First and Third promenade half way around.  
 While the side ladies chain across the town,  
 Now the first and third do a right and left thru,  
 Then lead out to the right and circle four,  
 you're doing fine

The head gents break and make a little line.

Forward eight and back you go, forward again and Do-Sa-Do

Back right out in lines of four, the ladies grand chain across the floor

Now down the line with a Dixie chain, two ladies chain across the hall

\*In the head positions new lines of four don't let 'em fall.

Forward eight and back like that, forward again and box the gnat,

With the lady on your left do a left allemande,  
 And here we go with a right and left grand.

\*If the original lines of four were in the side positions. The new lines of four will be in the head positions and visa versa.

## NO HEART AT ALL

Revised version by Jim York, Mill Valley, Calif.

Record: Windsor 7149—instrumental.

Opener, middle break, and closer:

Turn your corner by the left, your partner right hand whirl

Pass your corner right on by, and swing the next old girl

Allemande left new corner, grand old right and left from there

And when you meet that brand new maid—you promenaded the square

For she's got no heart at all—no heart at all

Walk along home and do-sa-do with baby

Gals star left across the land—box the gnat with the old right hand

(swing) You swing now with this doll—she's got no heart at all.

Figure:

Head two couples promenade go half-way 'round and then

Lead to the right—a right and left through let's turn 'em twice and then

Four little ladies whirlaway then swing the right hand gal

Swing that honey—circle eight—you got a brand new gal

But she's got no heart at all—no heart at all

Men star right and ya walk along home to baby Same gal.

Turn her left, roll promenade—home ya go now with that babe

You're dancin' with a doll who's got no heart at all.

Note: For middle break and closer, change lines 1 and 2 of opener to read as follows:

Swing the corner lady, boys, her heart's a burning flame

Swing the next one down the line, she plays a waiting game, etc.

## OFF BALANCE

By Luke Raley, San Leandro, Calif.

First and third do a half sashay

Go up to the center and back that way

Now up to the center and opposites swing

Around and around with the dear little thing

Face the sides and circle half

Duck to the middle and circle up four

Go once around and then no more

Pass thru to the side of the town

Do sa do go all the way round

With the gals in the middle balance the line

Go out and in you're doing fine

\*Break in the middle turn half about

Balance out, balance back

Head two couples pass thru

Do sa do with the outside two

Go all the way round to a line of four

Balance the line as you did before

Break in the middle turn half around

Balance forward and back to town

Heads pass thru across the land

Corners all with a left allemande, etc.

Variation from \*

Break in the middle turn half around

Go out and in — the gals let go

Gents join hands four in a row (across the set)

Balance out, balance in

Break in the middle turn half again

Go forward and back hear me sing

Gents pass thru split the ring

Around one star by the right

All the way in the middle of the night

Corners all, left allemande, etc.

## "OH GNATS!" (Break)

By Vic Mumford, Toledo, Ohio

Allemande left with the old left hand

Partner right go right and left grand around the land

Meet your partner box the gnat

With the same gal box the flea

Pull her by, grand right and left to a brand new she

Once more box the gnat, and you box the flea.

Grand right and left, etc.

Two more times to get original partner.

## ONE-QUARTER MORE

By Chip Hendrickson, Oceanside, N.Y.

Figure:

First and third go forward and back,

Then right and left thru on the same old track

Lead out to the right and circle four

Head gents break, two lines of four

Forward eight and back with you,

\*Forward again and cross trail thru

U-turn back and go forward eight

Forward eight and back once more,

With the opposite two, circle four

Half-way round, and a quarter more,

Inside arch and the outside under

Circle in the middle go half-way round

Half-way round, and a quarter more,

Then pass thru, go across the floor

Around just one, come into the middle

Pass thru, go left allemande, etc. . . .

original corner

\*Can use a ½ Right and left here if you wish.

## PA. AND MA.

By Les Farwell, Woodbine, Iowa

First and third bow and swing

Go round and round with the pretty little thing

Promenade half the outside ring

Half way around then lead to the right

Circle four you're doing fine

Head gents break stand four in line

Forward eight and back with you

Forward again right and left thru

Turn 'em around and make your lines

Forward eight and eight fall back

Just the ends box the gnat

Face in the middle right and left thru

Turn 'em around and make a ring

Circle left like everything

Four old gents go forward up and back

Pass on thru and hear me shout

Stop right there stay facin' out

Four little ladies go forward up and back

Pass on thru across the track



Both turn left go single file  
Single file there's old Pa  
Grab right on promenade the hall  
Promenade home now Pa. and Ma.

### PAPER DOLL

Record: Windsor 7148—instrumental.

The figure of this dance is excellent as it appears on instruction sheet which comes with the record. However, for a smoother dance — change the opener, middle break, and closer to the following:  
You walk around your corner, see-saw 'round your taw

All join hands and circle 'round the hall  
You chain those flirty, flirty girls with their flirty, flirty eyes

And swing the corner gal you idolize

Men, star by the left.

A left hand star go once around the circle  
Same gal.

Do-sa-do and swing your corner girl

And then you promenade the truest girl in all the world

Take her in your arms and swing and whirl.

### PERPETUAL MOTION

By Al Rosenberg, Camden, N. J.

Note: Don't stop promenading at home till end of dance.

Allemande left the corner girl  
Promenade your own around the whirl  
Now one and three you wheel around  
And circle up four with the couple you found

Two couple hash optional.

The head gents break and form two lines

Go forward and back, you're doing fine

Forward again and pass through

Left turn single file all of you

Single file around you roam

Gents reach back, promenade your own

Promenade around the town

Keep on goin', and don't slow down

Now two and four you wheel around

And right and left through with that couple you found

Then face new partner, and box the gnat

Go right and left through the other way back

Now face new partner, and box the gnat

Go right and left through the other way back

Now pass through this ol' two

And pass through the next two, too

Face your partner go right and left through

Turn 'em boys that's what you do

Then pass through, face new partner and cross-trail

To an allemande left with the corner girl

And promenade on the outside rail . . .

Use any promenading break, such as red hot, wheel around and chain, etc., etc. Repeat figure with sides. Repeat break—and boy are they tired!

### PORTLAND ALL EIGHT CHAIN

By Mel Stricklett, Portland, Oregon

One and three you bow and swing

Promenade half the outside ring

Half way round that's what you do

Into the middle and cross trail thru  
And you turn back for a Susie Q  
It's opposite right with a right hand round  
Partner left as she comes down  
Opposite right just one more time  
And partner left you're doing fine  
Face your corner and all eight chain  
Go right and left and turn again  
Turn that gal two times round  
Four ladies chain across the town  
Turn her twice with might and main  
Face your corner and all eight chain  
Go right and left for an Allemande Thar  
Back up boys but not too far  
Shoot that star go all the way around  
Face your corner all 8 chain  
Go right and left and turn her round  
And the ladies chain three quarters round  
Catch that gent left Allemande etc.

Original corner

All eight chain

A new basic movement developed by Cleo Harden of Coalinga, Calif.

All face corners and join right hands, walk past corners, take left hands with opposite and men give ladies a courtesy turn to face center of set.

### PULL HER THRU

By Bill Hansen, West Covina, California

Head couples go forward and back

Box the gnat across the track

Pass thru the other way back

Around one go into the middle

Box that gnat and pull 'er thru

Box the flea with the outside two

Inside two crosstrail thru

Around one go down the middle

Right and left thru go two by two

Turn right around and pass thru

Around one go into the middle

Box the gnat and pull 'er thru

Box the flea with the outside two

Inside two crosstrail thru

Around one go down the middle

Trail thru and then turn back

Box the gnat across the track

Face the side—allemande left, etc.

### PROMENADE BREAKS

By Del Coolman, Flint, Michigan

One and three—you wheel around

With a right and left thru

And both couples wheel around

On to the next with a right and left thru

And both couples wheel around

On to the next with a right and left thru

Then cross-trail—allemande left.

One and three—you wheel around

With a right and left thru

And circle four—a full turn and then no more

California twirl—

On to the next with a right and left thru

And circle four—a full turn and then no more

California twirl—

On to the next with a right and left thru

Cross-trail—allemande left.

### PRETZEL

By Harry Mann of California

First and third do a half sashay  
Box the gnat across the way  
Face the sides, circle up half  
All four couples California twirl  
Outside four, separate  
Box the flea with the girl you meet  
Face the middle and box the gnat  
Face the sides and circle up half  
All four couples California twirl  
Outside four separate  
Meet your own, box the flea  
Face the middle and box the gnat  
Cross trail thru, left allemande, etc.  
Break  
First and third, forward and back  
Forward again and box the gnat  
Split the sides, go round one  
Box the flea with your own little girl  
Face the middle, then cross trail  
To a left allemande, etc.  
Break  
Head ladies chain across the track  
Then all four ladies chain right back  
Head two ladies chain to the right  
Turn 'em left like a left allemande  
Right to mother, right and left grand.

### QUEEN'S QUADRILLE

By Jerry Helt, Cincinnati, Ohio

Record: Windsor 7631 B or MacGregor 769 B.

To be prompted just before the beginning of the musical phrase as indicated by the following:

Heads a right and left through  
Same two ladies chain  
Sides, right and left through  
Same two ladies chain  
Join hands, circle left  
Half way around go in eight steps—a left to the corner  
Left hand 'round your corner—wheel around and promenade 'em  
A long walk—all the way—go all around the circle 16 steps.  
When you're home, turn 'em under one and three right and left through  
Same two ladies chain, etc.

### RAT RACE

By Bill Hansen, West Covina, Calif.

1st & 3rd lead to the right  
Circle up four you're doing fine  
Head gents break and make a line  
Forward eight and back that way  
Inside two do a half-sashay  
The end four box the flea  
Center four pass thru, turn back  
Box the gnat across the track  
Face the outside two, right and left thru  
Duck back to the middle of the set  
Pass thru, you're not thru yet  
Split those two and around one  
Down the middle a right and left thru  
Turn that gal around I say  
All four couples a half-sashay  
Allemande left you're on your way

### QUES CRAZY?

By Luke Raley, San Leandro, Calif.

Head ladies chain go across the way  
Two and four do a half sashay  
Head couples center and back with me  
Forward again and box the flea  
Face the sides and box the gnat  
A right and left thru the other way back  
Turn 'em boys that's what you do  
Then do sa do with the outside two  
Step right up do a Suzie Q  
Opposite right and partner left  
Opposite right and give 'em a ride  
Partner left and face the sides  
Split that couple go round one  
Star by the left go across the set  
Do a Suzie Q you're not thru yet  
Opposite right and partner left  
Opposite right but not too far  
Partners left like an allemande thar  
Four gents center with a right hand star  
Original partner — use any ending desired.

### QUICKIE

By Johnny Barbour, Campbell, Calif.

First and third a half sashay  
Up to the middle and back that way  
Trail thru across the land  
Behind those side two couples stand  
Forward eight and back to the world  
Outside four, California twirl  
Everyone, turn around  
Allemande left and don't fall down. . . .

### RAPID TRANSIT

By Bob Daugherty, San Diego, California

First and third swing and sway  
Finish it off with a swing sashay  
Then box the gnat across the way  
Cross trail U turn back  
Pass thru go around one  
Down the middle, right and left thru  
With a full turn around to the outside two  
Right and left thru don't you wander  
Inside arch, outside under  
Box the gnat across from you  
Face the middle and pass thru  
Face your partner, square thru  
Three-quarters boys, don't just stand  
That's right, left, right to a left allemande.

### RAYMOND'S SQUARE

By Harry Raymond, Tallahassee, Florida

First and third you cross trail through  
Around the outside, around just two  
Meet your honey and box the gnat  
Face the middle, go forward up and back  
Now forward again here's what you do  
Face the sides, do a right and left through  
Turn her around, and duck back in  
Then half sashay and you're gone again  
To a right hand star you truck on down  
Till you meet your corner with a left hand round  
Your pardner right to a right and left grand  
A right and left grand around the ring  
When you meet your honey give her a swing  
Now leave your honey there in the shade  
And grab your corner and promenade.

### REBEL

By Lee Helsel, Sacramento, Calif.

Heads up and back don't you fail  
Forward again then cross trail  
Go 'round one put the lady in the lead  
Dixie chain in the middle now take heed  
\*Gals go left, gents go right  
'Round one to the middle box the gnat  
Face the sides and right and left through  
Inside arch duck back through  
Wheel around do a left allemande  
Partner right, right and left grand.  
\*Can change to  
Gals go right gents go left  
Star by the right in the middle of the set  
One full turn in the middle of the land  
Allemande left with your left hand.

### RED PEPPER

By Dell Lake, Long Beach, Calif.

First and third half sashay  
Go up to the center and back that way  
Forward again and box the gnat  
Trail thru the other way back  
Right hand 'round that corner gal  
Left hand 'round your own little pal  
Four ladies star across the set  
Turn 'em boys right on the spot  
Go twice around and get "red hot"  
Turn the right hand lady right hand around  
Now your own with a left hand 'round  
It's corners right like a wrong way thar  
And you back up boys in a left hand star  
Spread that star but not too much  
Box the gnat then throw in the clutch  
Go twice around on heel and toe  
Meet that same girl with a right elbow  
A full turn 'round  
Gents star left go 'cross the town  
Opposite lady right hand around  
Allemande left that corner maid  
Right to the next and promenade

### REEL KWICK

By Harley Smith, Los Angeles, California

First and third a half sashay  
Up to the middle and back that way  
Forward again and trail thru  
Behind the sides you stand  
Forward eight and back to the world  
Outside four California twirl  
All eight turn alone and ball the jack  
The girl in front you box the gnat  
Same girl left allemande, etc.

### ROAMIN' IN THE GLOAMIN'

(Original singing square dance call by Paul Hunt)

Record: Rock Candy No. 710

It's allemande left with the corner,  
Allemande right with your own,  
Allemande left the corner,  
Promenade your partner home.  
When the sun has gone to rest,  
That's the time that we love best.  
Oh, it's lovely Roamin' in the Gloamin'!

Four gents star right to the opposite maid  
For a left hand round that girl.

Star right back, go across the set,  
Give your own a left-hand whirl.

Now a right hand to the corner  
And a left hand round your own,  
Swing the corner once around  
Then promenade her home,  
While you're Roamin' in the Gloamin'  
On the bonny banks o' Clyde,  
Roamin' in the Gloamin'

Wi' your lassie by your side.  
Now the sides turn back for a ladies chain,  
Gents turn 'em round and then  
They chain right back, they chain right back  
To their own true gentlemen.

As the side couples reach home position  
in the promenade, they wheel about to  
face the couple behind. The ladies chain  
over and back.

Sequence: Intro.; Figure 4 times; repeat intro.

### RIGHT UP TOWN

By Red Warrick, Kilgore, Texas

Record: Longhorn #118

1.

Now you bow to your own and swing your corner  
Join up hands circle left go round the town  
Allemande left your corner, weave right by  
your girl

See saw round the next little lady, swing and  
whirl

Original partner.

And now you bow, and weave that ring around  
And when you meet, way over cross the town  
Promenade there's no harm, take that girlie off  
the farm

And you swing her right up town

2.

Four ladies chain, you turn 'em left around  
Your corner swing, swing the corner round  
and round

Four little ladies promenade inside of the ring  
Right back home, the same old guy, swing  
and swing

And now the men star left, you turn the  
opposite girl

Corner box the flea, promenade that corner  
girl around

Promenade that pretty pet, she hasn't seen the  
bright lights yet

So let's swing her right up town.

Sequence: 1-2-2-1-2-2-1.

### A VALUABLE COLLECTION OF NEW MATERIAL

Each month subscribers to the Caller's Edition of Sets in Order not only get the regular copy with its five or six new dances but in addition receive a bound-in four-page section called the Workshop. Each issue contains from twelve to twenty of the latest Squares and Rounds, some are very simple, some quite advanced. Be sure that your subscription includes this supplement.

### ROLAND'S ROMP

By Roland Onffroy, Boise, Idaho

Head ladies chain across the track—keep 'em  
First and third go forward and back  
Forward again and one dive in  
With an inside out and an outside in  
Bow you back and do it again  
Swap and swing in the middle of the set  
Face the sides  
Split that couple come back in  
Swing that same little girl again  
Face the sides and square thru  
Right left right and left you do  
Hurry boys and when you're thru  
With the lady on the right California twirl  
Allemande left the corner girl, etc.

### ROUGH RIDER

By Jim York, Mill Valley, Calif.

First couple you swing and sway  
Third old couple do a half sashay  
Heads go forward and back with you  
Side two couples a right and left thru  
First old couple go split the square  
A California twirl behind that pair  
Same four forward and back you roam  
Now split the ring and leave your own  
Behind the sides you stop right there  
Forward eight and back to the square  
Center four circle, now turn it about  
A full turn around and hear me shout  
A California twirl and then face out  
Face those two, a right and left thru  
Turn her around, left allemande  
Partner right, go right and left grand.

### SAD SACK

By Jerry Helt, Cincinnati, Ohio and  
Jim York, Mill Valley, California

One and three you bow and swing  
Go promenade the outside ring  
All the way 'round go two by two  
Two and four right and left thru  
Same ladies chain — it's four and two  
Heads pass thru across the floor  
Go round one and line up four  
Forward eight and back to the land  
Two little ladies, hand in hand  
Split the gents and with them stand  
Go forward and back — feel their heft  
Heads pass thru then wheel to the left  
Star by the right with the couple you found  
It's a right hand star as you go 'round  
Gals star left when you come down  
Gents go 'round the outside town  
Box the gnat with your own you know  
Right and left grand — here we go  
Promenade eight when you come down  
Then one and three you wheel around  
Trail on through — left allemande  
One more time go right and left grand  
Promenade when you meet your own  
Two by two — just a short trip home.

### SASH BOX

By Bill Hansen, West Covina, Calif.

Side two couples right and left thru  
The head two couples pass thru  
Separate and go around one  
Into the middle and pass thru  
Separate and go around one  
Down the middle and box the gnat  
Pass thru the other way back  
Around one and line up four  
Forward eight and back that way  
Whirlawayna half-sashay

At this point you can do an allemande left.  
Go forward eight and back  
All pass thru across the track  
Join up hands, the ends turn in  
Into the middle and box the gnat  
Same little girl a half-sashay  
Now box the gnat across the way  
Face the sides, left allemande  
Go out to the right a right and left grand.

### SAUNDERS' SPECIAL

By William C. Saunders Santa Barbara, Calif.  
(From a swing ending introduction)

Everyone gonna swing and sway  
All four couples half sashay  
Heads to the middle and back that way  
Forward again and box the gnat  
And a right and left through the other way back  
Go up to the middle and back again  
Now forward again and swap and swing  
Go 'round and 'round with the pretty little thing  
Face to the middle and pass through  
Split the ring and around just one in a line of four  
Go forward eight and back like that  
Now forward again and box the gnat  
Then pass through  
Arch in the middle the ends duck through  
A right to the opposite and box the gnat  
And a right and left through the other way back.  
Turn 'em right around and pass through  
Split the ring and around just one  
Down the middle with a right and left through  
Turn 'em right around and TRAIL through  
Split the ring and around just one  
Come into the middle and box the gnat with your  
own little girl  
Then pull 'er by and allemande left, etc.

### SCRAMBLE

By Bill Hansen, West Covina, Calif.

Head two couples right and left thru  
Full turn around and facing out  
Separate go around one  
Into the middle a right and left thru  
Full turn around to the outside two  
Right and left thru, go two by two  
Inside two now face your partner  
Right and left thru and don't get lost  
Full turn around and facing out  
Separate go around one  
Go into the middle a right and left thru  
Full turn around to the outside two  
Right and left thru go two by two  
Allemande left with your left hand  
Partner there go right and left grand.

## SEPARATE TRAILS

By Doc Louthan, East Los Angeles, Calif.

One and three you bow and swing  
Go up to the middle and back to the ring  
Now trail thru and you turn back  
Swing that girl across the track  
Face the sides and box the gnat  
Inside four crosstrail around one  
Circle eight you're still not done  
Now ladies center and back with you  
Go forward again and trail thru  
Split that ring go around one  
Into the middle and turn back  
Swing that gent on the outside track  
Then allemande left. Partner.

## SETTLE DOWN

By Pat McQuaid, London, England

All eight whirl with a half sashay  
Heads pass thru you're on your way.  
Separate one quarter round  
Stand behind those sides and settle down.  
Forward eight and back with you  
Inside four pass thru  
To the outside couple and pass thru  
Turn back alone do a right and left thru.  
Turn those girls and settle down.  
Same ladies chain across  
Turn halfway around in the middle then chain  
Turn those girls and we'll start again.  
All eight whirl with a half sashay  
Centers pass thru you're on your way  
To the outside couple and pass thru  
Turn back alone do a right and left thru.  
Turn those girls and settle down.  
Same ladies chain across.  
Turn halfway around in the middle then chain  
Turn 'em halfway around and face the outside.  
Inside arch the outside under  
Pass thru to a left allemande.

Original corner.

Sequence: Heads, sides, heads, sides.  
Explanation: All four couples whirl away with a half sashay and cpls 1 & 3 pass thru separate just a quarter around and stand behind the side cpls. Each gent now has a lady on his left side. The cpls on the inside pass thru and face the cpl you meet. You now have two cpls facing each other and each gent still has a lady on his left. As cpls you pass thru then turn back individually on the spot and do a right and left thru with the cpl facing you. Same ladies chain across and the outside gents turn the lady once around and face the middle while the gents on the inside turn the lady just halfway around and face the middle. The inside ladies chain across gents turning the girls once around and face each other again. All whirl with a half sashay. Centers pass thru to the outside two and pass thru turn back do a right and left thru same two ladies chain. Turn halfway around in the middle again and the two ladies chain. Turn the ladies halfway around and face the outside. Inside arch outside under, pass thru to a left allemande.

## SHAMBLES

By Jim York, Mill Valley, Calif.

One and three you bow and swing  
Go up to the middle and back to the ring  
Right and left through across the floor  
Four ladies chain—grand chain four  
Face the middle then you whirlaway  
Heads go forward and back that way  
Now pass through and turn to the left  
\*Go 'round one to the middle of the set  
We'll stop and face that opposite two  
Box the gnat across from you  
Now cross trail—we're not through yet  
Around just one to the middle of the set  
Box the gnat with that opposite date  
Then do-sa-do and don't be late  
Star by the right in the middle of the land  
One full turn—look out, man  
There's your corner—left allemande  
Partner right—right and left grand.  
\*Beginning with this line, can change to:  
Go single file around that set  
Go 'round just two and a little bit more  
Then side by side go 'cross the floor  
Well turn on back and box the gnat  
Then cross trail right after that  
'Round one to the middle of the square  
Box the gnat with the opposite there  
Right hand star around the land  
One full turn then a left allemande, etc.

## SIDE TRAIL

By Jim Howard, Elk City, Oklahoma

First and third bow and swing  
Go forward up and back again  
Cross trail thru U turn back  
Swing your opposite lady Jack  
Face the outside, have some fun  
Split that couple and go around one.  
Come down the center, cross trail thru  
Go round just one and line up four  
Forward up and back that way  
Four little ladies you half sashay  
Now all pass thru you're gone again  
Center couple arch and ends turn in  
Circle four in the middle of the floor  
Go full around and then no more  
Pass thru, swing that gal in front of you  
Allemande left with just the one  
Pass on by the girl you swing  
Promenade your Sugar Bun

Original partner.

Promenade, don't slow down  
One and three couples wheel around  
Cross trail thru, left allemande  
Partners right, right and left grand.

## BREAK

By Fred Applegate, Lemon Grove, Calif.

First old couple, stand back to back  
With your corner, box the gnat  
New first couple stay like that  
Heads down the middle, cross trail through  
Split the ring, around one to a line of four  
Forward and back, hand in hand  
Center four, cross trail through, left allemande  
Partner right, right and left grand.

## SKULLPRACTICE

By Ferd Wellman, Topeka, Kansas

Bow to your partners, corners too,  
Wave to the gal across from you  
Swing your baby, that's what you  
Do . . .  
1 and 3 (2 and 4), go forward —  
Back you go, then square thru  
A right, left, right, then  
Partner left, pull her thru  
With the outside couple, right and left thru  
Turn 'em around, the inside couple  
Split those two, separate  
Around one, stand four in line  
Forward eight and back like that  
Forward again, box the gnat  
Right and left thru the other way back  
Turn 'em again, the end two ladies chain  
Two end ladies, chain across  
Turn and chain 'em down the line  
New end ladies, chain across, then  
Down the line and all four ladies  
Grand chain, a grand chain four  
Turn 'em — and chain 'em back  
Chain the ladies across the land  
Opposite left, a left allemande  
Right to your partner, R and L grand  
Right and left 'til you meet your maid  
Keep her — and promenade  
Promenade, but don't slow down  
1 and 3 (2 and 4) you wheel around  
Right and left thru with the couple you found  
Same two ladies chain —  
Chain 'em over, chain 'em back  
Hold that gal and promenade  
That's Mother, don't be afraid  
Promenade, on the heel and toe  
Walk your baby home, you know.

## SMALL TALK

By Jim York, Mill Valley, Calif.

One and three you bow and swing  
Chain those gals across the ring  
Turn 'em twice—don't take all night  
Lead 'em on out to the couple on the right  
Circle just half and here we go  
Inside high—outside low  
Circle in the middle—'round you go  
One full turn and then pass through  
Right and left through with the outside two  
Face that couple—look out, Mack  
Trail on through but U-turn back  
Allemande left your corner there  
Right and left grand go 'round the square

## SOO LINE

By Bill Hansen, West Covina, Calif.

1 & 3 lead to the right  
Circle up four you're doing fine  
Head gents break and make a line  
Forward and back, then pass thru  
Bend the line and Susie Q  
The opposite there with the right hand 'round  
Partner by the left when she comes down  
Opposite there with the right hand 'round  
Partner left and turn I say

All four couples half-sashay  
Box the gnat across the way  
Inside two face the middle  
Right and left thru go two by two  
Turn her around and pass thru  
Crosstrail thru the outside two  
Line up forward back with you  
Forward again and pass thru  
Bend the line, you right and left thru  
Turn her around and Susie Q  
The opposite there with the right hand 'round  
Partner there with the left hand 'round  
Opposite there with the right hand 'round  
Partner left and turn her around  
Allemande left, etc.

## SQUARE 'EM UP

By Jerry Helt, Cincinnati, Ohio

First and third bow and swing  
Promenade half the outside ring  
Right and left thru with all your might  
She goes left, you go right  
Around the outside, swing a new gal  
Face the middle and listen pal  
Sides pass thru across the floor  
Split that couple line up four  
Forward eight and back to the world  
Lady on the left California whirl  
Ends turn in right and left thru  
Turn 'em around as you always do  
Pass thru left allemande  
Partner all right and left grand, etc.  
Original partner.

## SQUARE GNAT

By Ed Mills, San Lorenzo, California

One and three you swing a few  
Two and four a right and left thru  
One and three go forward and back  
Right to the opposite, box the gnat  
Pull her by go 'round one  
Into the middle and turn back  
Right and left thru with the outside two  
Inside two face your partner  
Half square thru, go right and left  
Right and left thru with the outside two  
Inside two face your partner  
Left square thru, go left and right  
Left and right lookout man  
Corners all, left allemande, etc.

## SQUARE PEG-ROUND HOLE BREAK #7

By Bill Castner, Alameda, California

Circle eight around that way  
Whirl away with a half sashay  
Circle eight don't take all night  
Side two couples lead to the right  
Circle four into a line  
Forward eight and back in time  
Forward again, square thru  
Right, left, right, left to your thing  
Go the wrong way two around the ring  
It's right and left—left allemande  
Right to your partner right and left grand.

### SQUARE ROBIN

By Dan and Madeline Allen, Larkspur, Calif.

First and third bow and swing  
Promenade half way round the ring  
Down the center with a right and left thru  
And a half sashay, that's what you do  
Now circle four in the middle of the floor  
Go once around and then no more  
\* California twirl and face the sides  
With a right and left thru, then a half sashay  
Circle up half while you're that way  
California twirl and face outside

(Two lines of four — in Head positions)

Forward eight and back that way  
Now whirlaway with a half sashay  
Join hands again and the ends turn in  
Pass thru to a left allemande  
Right to your partner, right and left grand.

\* As per standardization in Northern California,  
May 8th, 1955: California Twirl — done with  
the gents right hand and the lady's left; always  
done with the lady on the gents right side.

### SQUARE ROOT

By Bill Hansen, West Covina, California

Head two couples right and left thru  
Turn her around and pass thru  
Separate and around one  
Stand behind the sides for fun  
Forward eight and back with you  
Center four go square thru (ending up facing  
out)

It's right, left, right you do  
Partner left, pull her by  
'Round one, stand behind that one  
Forward eight and back with you  
Center four go square thru

It's right, left, right you do  
Partner left and pull her by  
Around one go into the middle  
Pass thru to a left allemande  
OR

Pass thru then square thru the outside two  
It's right, left, right you do  
Left to your own, all face the set  
Allemande left that corner pet

### SQUARE THRU BREAK

By Roland Onffroy, Boise, Idaho

Promenade and don't slow down  
Head two couples wheel around  
Left square thru with the couple you found  
Keep on goin', left allemande, etc.

### SQUARE THRU BREAK #9

By Fred Applegate, San Diego, California

Swing on the corner, she's for you  
Two and four do a right and left thru  
First and third promenade  
Around one couple to a line of four  
Forward again three-quarter square thru  
It's right, left, right, to a left allemande  
Partner right, right and left grand.

### SQUARE THRU BREAK

By Roland Onffroy, Boise, Idaho

One and three a half square thru  
Right and left thru with the outside two  
Inside arch and outside under  
Circle up four go once around  
Pass thru, square thru with the outside two  
Turn alone  
Allemande left, etc.

### SQUARE THRU BREAK

By Gordon Blaum, Miami, Florida

First and third go forward and back  
Half square thru right and left  
Right and left thru with the outside two  
Dive thru pass thru —  
Right and left thru with the outside two  
Dive thru and square thru  $\frac{3}{4}$   
That's right, left, right pull her by  
Go left allemande. . .

### SQUARE THRU BREAKS

By Bill Hansen, West Covina, California

Head gents and the corner Jane  
Go up to the middle and back again  
Forward again, go square thru  
It's right, left, right you do  
Partner left pull her thru  
Right and left grand around the ring

Whirlaway with a half-sashay  
Swing the gal that comes your way  
Head two couples go square thru  
Right, left, right you know  
Partner left and on you go  
Corners all you box the gnat  
Right and left grand right after that

Heads go forward, back with you  
Forward again, it's half square thru  
Right, left, face the sides  
Right and left thru go two by two  
Inside arch, outside under  
Pass thru to a left allemande  
Away we go right and left grand.

### BREAK

By Dick Derry, Roy, Utah

Bow to your partner—let's go!  
Catch her by the left hand, do-pas-o.  
That's her by the left, and your corner by the  
right,

Now partner by the left like an allemande thar  
Take her up to the middle in a right hand star.  
Back it up, boy, but don't be late,  
Now shoot that star to a catch all eight  
By the right hand half, back by the left hand all  
the way 'round

To the corner lady like a wrong way thar,  
And the boys back along in a left hand star.  
Shoot that star and you listen to me,  
It's a left to the corner and you box the flea.  
Pull her on by like a left allemande  
With a right to your partner, right and left grand.



## STAR AND CHAIN

By Gordon Blaum, Miami, Fla.

Head two couples half sashay  
Go up to the center and back that way  
Star by the right three quarters round  
Split the sides single file  
Turn left about a mile round one  
Down the center for a Dixie Chain  
Lady go left gent go right round one  
Stand four in line we'll have some fun  
Forward eight and back with you  
Ends turn back go round two  
Down the center and pass thru  
Around just one and line up four  
Forward eight and back with you  
\*Pass thru centers arch ends turn in  
\*\*Circle four in the middle  
All the way around in time with the fiddle  
Calif. twirl, allemande left the corner girl.  
VARIATIONS  
\*Wheel around to a left allemande  
\*\*Half way round then pass thru to a left  
allemande.

## STARBUILDER

By Harold Gandy, St. James, Manitoba, Canada

Eight to the center  
And back that way,  
All four couples half sashay  
Now the two head gents with their right  
hand girl  
Circle up four in the middle of the world  
You change that ring to a right hand star  
Go once around from where you are  
And the girls step in behind your beau  
Make a six hand star and around you go  
Now the gents step in in front of your girl  
It's an eight hand star, so let it whirl.  
Then you back right out in a great big ring  
And you circle to the left till you hear me sing  
Star by the left with the corner girl  
And you walk right around  
To a right hand star with the girl you found  
Go all the way 'round  
To a left hand star with the next pretty maid  
Now the girls stand pat and the gents promenade  
Half way around on your heel and toe  
With the opposite lady do-sa-do  
Then you promenade with a brand new girl  
You take a little walk go 'round the world.  
Sequence: Use any suitable opener and break.  
Opener, Figure twice with head gents  
Break, Figure twice with side gents Closer.

## STATUE OF LIBERTY

By Joe Boykin, Phoenix, Ariz.

First and third a half sashay  
Lead to the right and circle that way  
Ladies break to a line of four  
Forward eight and back once more  
Pass through—join hands  
Right end arch, left end under  
Pull 'em through and circle eight  
Circle to the left like ya always do  
Men swing that gal that's nearest you  
'Round and 'round then leave her there

Men star left in the middle of the square  
Walk right around to the same little maid  
Arm around—star promenade  
With a full turn around the gals star in  
Hang on men, we're goin' agin  
Rollaway with a half-sashay, gents all star in the  
same old way  
Gals roll back to a left allemande—partner right,  
right and left grand.

Note: This dance works nicely when combined  
with Between Those Ladies and/or Yucaipa  
Rollaway.

## STEALIN'

By Johnny Barbour, Campbell, Calif.

\*All four ladies chain across  
Turn 'em around and don't get lost  
Heads to the middle and back like that  
Forward again and box the gnat  
Face the middle—right and left thru  
Turn on around and pass thru  
Circle up four with the outside two  
Go once around that's what you do  
Now pass thru—face your own  
Right and left thru—turn 'em around  
Pass thru—face your own  
Circle four once around  
\*\*Inside arch and outside under  
Box the gnat—it's a wonder  
Face the middle—right and left thru  
Turn 'em around and trail thru  
Allemande left, etc. . . .

## VARIATION

\*Change to:  
Forward eight and back to town  
Ladies chain three-quarters 'round  
\*\*From here:  
Duck to the middle—right and left thru  
Full turn around face the outside two  
Pass thru—face your gal  
Right and left thru and listen pal  
Trail thru to a left allemande  
Partner right—right and left grand  
Both gents as a pair lead to the left and face  
the two ladies at the sides.

## SUGARFOOT SAL

Revised version by Bruce, Johnson  
Santa Barbara, Calif.

Record: Windsor 7148—instrumental.  
Opener, middle break, and closer:  
(Well now you) All join hands and you circle the  
ring  
Turn your corner under — balance — give her a  
swing  
Allemande left, just like an allemande thar  
Go right and left, the men turn in and back up  
in a star  
Do-sa-do your corner, and then you come back  
one  
Swing with your partner—we'll all have some fun  
Promenade home with that cute little gal  
No one can dance like your sugarfoot Sal.  
Figure:  
One and three, you promenade just half-way  
around

Go to the right, right and left through that couple  
you've found

Four ladies chain, catch 'em left, turn 'em twice  
Swing on the corner there, she's naughty but nice  
Four little ladies promenade—go, inside the set  
Swing the same man, gals, the one you just left  
Allemande the corner—come back one and prom-  
enade

It's a real—short—trip—stop at home and swing  
your maid.

Promenade is about 1/4 to man's original home.

### SUSIE'S SISTERS

By Fred Applegate, Lemon Grove, Calif.

Two head ladies forward and back  
With your corner box the gnat  
Square your set, just like that  
Four ladies center, back with you  
Center again and pass through  
Split the ring go around one  
Down the center, pass through  
Split that two, around one  
Down the middle, cross trail through  
U turn back for a Sister que  
Opposite girl, right hand round  
Sister now a left hand round  
Opposite again with your right hand  
Corners all, left allemande  
Partner right, right and left grand.

Variation:

Two head men grab your hats  
With your corner box the gnat  
Square your set and look out Jack  
Four men center, bow real low  
Back up now, don't be slow  
Center again, pass on through  
Split the ring, go around one  
Down the center, pass on through  
Split that two, go around one  
Down the middle, cross trail through  
U turn back for a Buddy que  
Opposite gent a right hand round  
Old Buddy now, a left hand round  
Opposite again with the old right hand  
Corners all, left allemande  
Partner right, right and left grand.

### SWEETHEART OF MINE

Original by Norman Merrbach, Bellaire, Texas

Record: Blue Star No. 1505.

Intro:

Sashay your corner and you seesaw your taw  
Allemande left your corner, grand old right and  
left the hall

And when you meet your partner you will prom-  
enade the line

Promenade with that sweetheart of mine.

FIGURE:

Head couples right circle four to a line

Circle just half way, then straighten out to a  
line each side.

Forward eight, box the gnat you're doing fine

Go forward and box the gnat, do not break  
hand holds.

Pull 'em back through, turn alone all of you

Pull the lady back through, then drop hands  
and individually turn to face the center of the  
set.

Then the ladies to the center left hand star

Turn that star twice around, meet your partner  
with a right hand

Left around your corner, promenade the corner  
home

Left hand 'round the corner and gent pivots to  
promenade with her.

Promenade the line with this lady so fine

Promenade with that sweetheart of mine.

Sequence of Dance: Intro, figure twice, intro for  
break, then figure twice more, then intro for  
ending.

### TAKE A 'LIL SNORT

By Mel Rich, University City, Missouri

First and third you bow and swing  
Go up to the middle and back again  
Forward again and opposites swing  
Face the middle, pass thru  
Circle up four like you always do  
Go once around with the gay old sport  
Now the center couples rip and snort  
Pull 'em out to a line or four  
Go forward up and back once more  
Ends of the line you pass thru  
Around just one that's what you do  
Across the set you box the gnat  
And star by the right in the center of the set  
Turn that star you're going to town  
Pick up your corner with an arm around  
Star promenade around the town  
Inside ladies roll away with a half sashay  
Star keeps going the same old way  
Gals back track the other way back  
Meet that same gal coming back  
With an allemande left, etc.

### THANQUE — (Thank You)

(Revised)

By Roger Welch, Independence, Mo.

Four ladies chain across the way,

Side couples half-sashay;

\*Head couples go forward and back with  
you,

Forward again and cross-trail through,

Go 'Round the Outside and

Swing your gal when she comes to you

Or—Box the gnat when you meet ole Sue

And stand right there behind those two.

All eight go forward and there you stay,

Face your partner and back away;

Two lines of four on the side of the floor,

Go forward eight and back once more—

Then pass thru, turn back for Suzy-Q,

Ends turn in, or anything desired.

Original call was:

\*Head couples go forward and back on the  
run,

Cross-trail thru and around one.

And some of them did!

Note: This is a gimmick to get in lines of  
four—like the start of "Ends Turn In."

### **TIN ROOF DIXIE SQUARE THRU**

By Dave Chambers, Thurston, Nebr.

Head couples go forward and back  
Go square thru in the same old track, R-L-R-L  
Split that couple, turn right single file  
Around one and Dixie Chain down the center  
awhile  
Lady goes left and the gent goes right,  
around one  
Into the center and box the gnat  
Square thru right where you're at, R-L-R-L  
Separate, go around one and four in line  
you stand  
Forward up and back with you, forward again  
and pass thru  
The center arch and the ends dive thru  
Box the gnat in the center of the set  
Pull them by and split that couple,  
turn right single file  
Go around one and Dixie Chain down the  
center awhile  
Lady goes left and the gent goes right  
Around just one and into the center and  
box the gnat  
Square thru right where you're at, R-L-R-L  
Separate go around one and down the center  
Pass through and there's your corner,  
Allemande Left, etc.

### **TURNPIKE SPECIAL**

By Bob McDaniel, Topeka, Kansas

First and third do a half sashay  
Go up to the middle and back that way  
Cross trail (trail thru) and separate  
Then head for home and don't be late  
Meet your partner, double the gnat  
While two and four go forward and back  
Go forward again, square thru  
With a right, a left, a right you do  
Partner left, pull her through  
'Round to the middle, pass through  
And split the ring, go 'round one  
Down the middle and pass through  
Keep on going, 'round one more and  
Cross trail (trail thru) go across the floor and  
Allemande left with your left hand  
Partner right, go right and left grand.

### **TURTLEBACK**

By Bill Hansen, West Covina, Calif.

1 & 3 go forward and back  
Pass thru across the track  
Around one go into the middle  
Box the gnat, then face the sides  
Right and left thru with the outside two  
Inside arch and outside under  
Box the gnat, then face the sides  
Right and left thru with the outside two  
Inside arch and outside under  
Pass thru and split those two  
Around one go down the floor  
Trail thru and around one more  
Into the middle and turn back  
Allemande left, etc.

### **TWO BY TWO**

By Harry Saxton

Charleston, West Virginia

The two side gents lead out to the right  
\*And circle three hands round  
Take that gal, go on to the next  
And circle three hands round  
Leave that gal, go on to the next  
Beside that gent you stand  
Keep him on your right and hold his hand.  
1st and 3rd couples are gents,  
2nd and 4th are ladies  
1 & 3 go forward and back  
2 & 4 go forward and back  
1 & 3 pass thru and around just one  
Into the middle, we'll have some fun  
Cross trail thru to a left allemande  
Right to your partner, right and left grand.  
Meet your own and promenade home.  
Original partner  
1 & 3 go forward and back  
2 & 4 right and left thru  
The two head gents lead out to the right  
Repeat from \*. Couples 1 & 3 will be  
ladies this time.

### **TWO FACED TWO**

By Bill Hansen, West Covina, Calif.

1st and 3rd pass thru  
Face your partner and pass thru  
Inside arch and outside under  
The opposite box the gnat  
Face the middle, pass thru  
Face a new partner, pass thru  
Inside arch and outside under  
Into the middle and box the gnat  
Face the middle and pass thru  
Face your partner, pass thru  
Face the middle, pass thru  
Face your partner, pass thru  
Allemande left, etc.

### **U TURN BACK TO A LINE OF FOUR**

By Virginia Callaghan, Sacramento, Calif.

One and three go forward and back  
Forward again and pass through  
Split the ring, go 'round one  
Down the center pass through  
U turn back to a line of four  
Forward eight and eight back out  
Arch in the middle ends duck out  
Go 'round one  
Down the center pass through  
Split the ring go 'round one  
Into the middle pass through  
U turn back to a line of four  
Forward eight and back with you  
Forward again and pass through  
Arch in the middle ends turn in  
Circle four in the middle you do  
Once around and pass through  
Split the ring go 'round one  
Down the middle cross trail  
Allemande left, etc.

### WAVE THROUGH

By M. W. "Red" Knutson, San Leandro, Calif.

Two and four swing you two  
First and third square thru  
Go right, left, right  
Left to the next and pull her thru  
See saw round the outside two  
All the way around for an ocean wave  
Rock out and in, then a left hand swing  
Heads star right across the ring  
Opposite left, a left hand swing  
Heads to the middle and box the gnat  
Pull her thru to the outside two  
Do sa do all the way about  
An ocean wave rock in and out  
A right hand swing, meet your partner  
Left square thru to the tune of the fiddle  
Left, right, left, right to the next  
Box the gnat, pull her thru  
Cross trail too, allemande left. . .

### WELL NOW!! (Break)

Presented by Harley Smith, Los Angeles, Calif.

Heads go forward back in stride  
Trail on through and face the sides  
Circle half and don't you blunder  
Inside arch, outside under  
Circle four in the middle you two  
Full around and pass through  
Right and left through with the outside two  
Now box the gnat in front of you  
Face that girl like you oughta do  
With the gal on the left a half sashay  
With the gal in front, left allemande, etc.

### WHERE'D THEY GO TO

By Bud Keller, Tucson, Arizona

First and third here's what you do,  
Lead to the right, a Right and Left Thru,  
A full turn around to the next old two,  
With a Right and Left Thru,  
Now wheel 'em around and face that couple,  
The inside four turn right back

Head Ladies & Side men

And Everybody a Left Allemande, etc.

Explanation: After doing second R and L Thru, Two couples are facing each other. The single person nearest the middle, of each couple turns around and meets the one coming to them, their corner. The ones remaining are all facing their corners.

### WRAPPIN' IT UP

By Bill Hansen, West Covina, Calif.

1 & 3 do a half sashay  
Go up to the middle and back that way  
Forward again and trail thru  
Separate, go around two  
Hook on the ends and don't be late  
Forward up and back to the gate  
Forward again and pass thru  
Join hands the ends turn in  
But wheel around on the inside square  
Right and left thru with the outside there  
Inside arch, outside under

In the middle a right and left thru  
Turn her around and pass thru  
Split those two to a line of four  
Forward up and back once more  
Pass thru and the ends turn in  
But wheel around on the inside square  
Right and left thru with the outside there  
Inside arch, outside under  
Dive to the middle, pass thru  
Split those two and around one more  
Trail thru across the floor  
Allemande left with your left hand  
Walk right into a right and left grand.

### WRONG FONT

By Floyd Criger, San Lorenzo, Calif.

One and three half sashay  
Circle up eight when you're that way  
Circle left go round the track  
All four men go forward and back  
Forward again and cross trail  
Split the ring go round two  
Behind the ladies stand  
Forward eight and back in time  
Two ladies chain you're doing fine  
The gents will turn you four in line  
Forward eight and back with you  
Forward again and pass through  
Cast off—three quarter round  
Right and left through with the couple you found  
Line up four when you come down  
Forward eight and back you sail  
Forward again and cross trail, Allemande left, etc.  
Original partner.

### YELLOW ROSE OF TEXAS

By Jim York, Mill Valley, California and  
Bessie Ellison, San Leandro, California

Record: Old Timer No. 8115.

Opener; Break; Closer.

Allemande left your corner

And around the ring you go

Grand old right and left

Now partners do sa do

Swing your gal and promenade

You promenade her home

The Yellow Rose of Texas

The Girl you call your own.

Figure:

First and third you finish your swing  
Forward up and back  
Right and left thru, turn on around  
And now you cross trail back  
Around just one, come into the middle  
Make a left hand star  
Right hand round your corner  
Twice around but not too far  
Gents star left in the center  
You star with the old left hand  
Right hand to this new gal  
And now a right and left grand  
Meet your honey, promenade  
You promenade the ring  
The Yellow Rose of Texas  
Is bloomin' in the spring.

## YORK'S DOUBLE CROSS

By Jim York, Mill Valley, Calif.

One and three you swing and sway  
Two and four you half sashay  
Heads promenade just half way round  
Then right and left thru, homeward bound  
Turn 'em twice don't take all night  
She goes left, you go right  
Outside the set you swing a new gal  
Face in the middle, now listen, pal  
Forward eight and back you sail  
Double pass thru, then cross trail  
A trail thru movement.

Box the gnat with the folks you met  
Right and left back, you're not thru yet  
Same ladies chain you're doing fine  
Turn these gals then chain the line  
Turn 'em boys but not too far  
Ladies to the center, back to the bar  
Gents to the center a right hand star  
Same girl, left allemande  
Here we go a right and left grand.

## BREAK

By Bob McDaniel, Topeka, Kansas

First and Third do a half-sashay  
Up to the middle and back that way  
With the opposite lady box the gnat  
Right and left thru the other way back  
Pass thru and have a little fun  
Split the ring and around just one  
Into the middle and DOUBLE THE GNAT  
Box it once, now box it back  
Pull her by and split the sides  
Go 'round one and don't you fail  
Come down the middle and cross-trail  
Allemande left . . . etc.

## BREAK

Promenade—not too far  
Back track—from where you are  
Now one and three—you wheel around  
Pass thru the couple you found on to the  
next and cross-trail  
Red hot—  
Right hand lady—right hand around  
Back to your partner—left hand around  
All the way round  
Corner girl—right hand around  
Back to your partner—wheel around  
Promenade—don't slow down.

## BREAK

By Bob McDaniel, Topeka, Kansas

Honor your partners, corners all  
Circle to the left go 'round the hall  
And the ladies roll in a half-sashay  
Circle to the left in the same old way  
Now all eight star with your right hand  
And you move that star in the middle of the land  
Change hands — the other way back  
A left hand star in the middle of the track  
Men reach back with a right you know  
Then you pull her thru and bow down low  
And weave the ring and here we go  
Go out and in 'till you meet again  
Then promenade home with your Little Red Hen.

## BREAK

Richard Dick, Little Rock, Ark.

Two and four bow and swing  
Head ladies chain across the ring  
Sides lead out to the couple on your right  
Lady around two — gent step thru  
Swing on the inside and outside too,  
Gent around two — lady step in,  
Swing on the inside and outside again  
Circle four on the side of town  
Circle four full around  
Cross trail thru — find your corner  
Allemande left with your left hand  
Partner right, right and left grand, etc.

## BREAK

By Roy Conger, San Francisco, Calif.

Promenade, but don't slow down  
One and three wheel around  
Two ladies chain, turn 'em around  
Same ladies chain in Dixie style  
It's a right and left all around the ring\*\*  
Keep on going but not too far  
Turn your own to an allemande thar  
Gents back up in a right hand star  
Throw in the clutch don't just stand  
Pass your own, corners all left allemande, etc.  
From here \*\*

Keep on going now listen to me  
Left to your own and box the flea  
Join your hands one big ring  
Circle left and shout and sing  
2 men and 2 ladies.

Reverse back go single file  
Gents step out and back track  
Meet your gal and box the gnat  
Right and left grand right after that.

## BREAK

Richard Dick, Little Rock, Ark.

First and third, walk forward and back  
Now two and four, the same old track  
Heads to the center — Star by the right  
It's a right hand star in middle of town  
Back by the left when you come down  
Pick up your corner with an arm around  
Star promenade around the town  
The outside four back one you whirl  
It's a boy and a boy  
And a girl and a girl — Promenade around  
Back out of the middle, with a full turn around  
Buckle up eight around the town  
\*Four ladies — walk forward and back  
Forward again and cross trail thru  
Separate around just two  
Around two and you're not through  
Down the center — Pass thru  
Turn left — single file  
Gents turn about — there's your maid  
Take your lady, promenade.  
From \* — You can use:  
Four gents — Walk forward and back  
Forward again — Cross trail thru  
Around one, you're not done  
Down the center — Cross trail thru  
Allemande left, right and left grand, etc.



## THE ROUND OF THE MONTH

In each issue of Sets in Order there are at least two feature Round Dances.

One of these is usually the Round of the Month, as selected by the Round Dance Teachers of Southern California and aimed primarily at the average Square Dancer. Here are the Dances selected by this group during 1957: January — Aloha Two-Step (pg. 57), February — School Days (November 1956, and in the American Round Dance Handbook), March — Sunshine (pg. 70), April — Ida (pg. 62), May — Shoe-Skidoo (pg. 68), June — Kit Kat (pg. 64), July — Gadabout (pg. 61), August — Jack and Jill Two-Step (pg. 63), September — Your Waltz (pg. 75), October — Tennessee Two-Step (pg. 71), November — Laughing Dancers (pg. 65), December — Waltz Softly (pg. 73).

The balance of the dances printed here have also proven quite popular.

### ALOHA TWO-STEP

By Ivan and Molly Lowder, Compton, Calif.

**Record:** Farewell to Thee, Dot, #15452, Johnny Maddox.

**Position:** Intro—open pos fac LOD. Dance—Semi-closed pos fac LOD. Directions given are for the M, W uses oppos footwork throughout.

#### Measures

#### INTRODUCTION

- 1-4** Wait 2 meas, then starting M's L ft do a two-step apart, and a two-step together assuming semi-closed pos facing LOD.

#### DANCE — PART I

- 1-4** **Walk Fwd, 2; Step/Close, Step; Backup, 2; Back/Close, Back;**  
In semi-closed pos fac LOD, walk fwd 2 steps L, R, then do a two-step fwd L/R, L. Back up 2 steps R, L, then do a two-step bwd R/L, R, turning on last step to face partner in closed pos, M's back to COH.
- 5-8** **Side/Close, Fwd; Side/Close, Back; Side/Close, Fwd; Side/Close, Back;**  
In closed pos, starting M's L ft, do 4 two-steps (L box) making  $\frac{1}{4}$  CCW turn on 3rd step of each two-step.
- 9-16** Repeat Part I (meas 1-8 above).

#### PART II

- 17-20** **(Turn-Away) Walk, 2; Step/Close, Step; Walk 2; Step/Close, Step;**  
Releasing handholds, turn away from partner making a complete circle (CCW for M). Walk L, R, step L/close R, step L, walk R, L, step R/close L, step R. End in closed pos M fac diag twd wall and RLOD.
- 21-24** **Pivot, 2; Two/Step, Turn; Two/Step, Turn; Twirl, 2;**  
In closed pos pivot CW 1 full turn in 2 steps L, R, do 2 two-steps L/R, L, R/L, R, making 1 CW turn, then M walks fwd in LOD 2 steps L, R, while W does a R-face twirl under M's L and own R arm.
- 25-32** Repeat Part II (meas 17-24 above).  
Repeat entire dance 1 more time—then repeat Part II (meas 17-32) ending with 2 additional twirls, bow and curtsy.

# BELLE MIXER

By Glad and Al Rosenberg, Camden, New Jersey

**Record:** Bells of St. Mary's (Reverse side of Penny Waltz) Black Mountain RL 1010.  
This record must be slowed quite a bit beyond the 78 rpm mark to make a comfortable dance.

**Starting Position:** Open, inside hands joined. Start with outside foot.

**Footwork:** Opposite throughout, directions for man given, woman does counterpart.

**Simple Version,** suitable for One Night Stands, and Lesson 1 in Round Dance Classes.

## Measure:

- 1 Walk 2, 3, 4;**  
Starting with the outside foot, walk M's L, R, L, R.
- 2 Balance Forward and Back;**  
Take a 5th step. M's L, bringing the R beside it without weight (touch).  
Step back on M's R, bringing the L beside it without weight (touch).
- 3-4 Walk 2, 3, 4; Balance Forward and Back;**  
Repeat Measures 1 and 2, in open position as before, ending by facing partner.
- 5 Back Up;**  
Each backs away from the other for four steps, M stepping L, R, L, R.
- 6 Diagonal Right, and Bow;**  
Each faces the next person (in the opposing line) on their right; this will be the girl originally behind the man at the start of the sequence. Walk forward 3 steps and bow and curtsy to the new partner.
- 7-8 Dos-A-Dos and Bow;**  
Usual 8 count Dos-A-Dos around new partner, passing right shoulders, ending with another honor to the new partner; then take inside hands, and starting with the outside foot, the dance starts over.

## Complete Version

- 1-4** Same as above.
- 5 Grapevine Left;**  
Holding both hands, facing each other, with opposite footwork, M takes step to L, crosses R behind L, takes another step to L, and touches R to L without weight.
- 6 Grapevine Right;**  
Repeat measure 5 to M's R, down RLOD (Reverse Line of Dance). End again facing forward, inside hands joined.
- 7 Two Step; Two-Step;**  
Facing forward, down LOD (Line of Dance), and starting with the outside foot, each does two two-steps, the M stepping L, together, L; and R, together, R.
- 8 Ladies Roll Back;**  
As the M takes two more small two-steps, the ladies roll back with two two-steps, following their right shoulders, and picking up the M originally behind them as a new partner to start the dance over.



# BONITA TWO-STEP

By Bob and Nita Page, San Leandro, California

**Record:** Gimme A Little Kiss, Sunny Hills AC 125-So

**Position:** Loose-closed pos, M facing LOD

**Footwork:** Opposite, directions for M

**1-4 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Step Fwd, —, Turn (R), —; Step, Close, Step, —;**

Starting M's L, grapevine in twd COH; step L to side, step R behind L, step L to side, touch R beside L; Repeat the grapevine, starting M's R and moving twd wall; Step L fwd in LOD, hold 1 ct, step R turning R to face wall, hold 1 ct; continuing to turn R, do a 2-step to end FACING RLOD.

**5-8 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Step Fwd, —, Turn (L), —; Step, Close, Step, —;**

Still in loose-closed pos, M facing RLOD, starting M's R and moving twd COH, repeat action of Meas 1-2; then, step R fwd in RLOD, hold 1 ct, step L turning L to face wall, hold 1 ct. Do a swd 2-step (R, close, R) along RLOD, to end in OPEN POSITION, inside hands joined, FACING LOD.

**9-12 Away, 2, 3, Brush; Together, 2, 3, Brush; Banjo Around, 2, 3, Brush; Around 2, 3, Brush;**

Progressing in LOD, move diagonally twd COH (W twd wall) stepping LRL—brush R (keep inside hands joined); Repeat moving diagonally twd partner (RLR—brush L) to end in BANJO POSITION, R hips adjacent, M facing wall; stepping LRL—brush R; RLR—brush L; make  $\frac{3}{4}$  CW turn to end in OPEN POS, inside hands joined, FACING LOD.

**13-16 Fwd Two-Step; Point Fwd, —, Point Back, —; Fwd Two-Step; Point Fwd, —, Point Back, —;**

Starting M's L and progressing in LOD, do 1 two-step fwd; then, point R ft fwd, hold 1 ct, Point R bwd, hold 1 ct; Repeat action of Meas 13-14, STARTING M's R. End in OPEN POS facing LOD.

**17-20 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Balance Fwd, Touch, Balance Bwd, Touch; W/Turn, —2 —;**

Release handholds and grapevine away from partner (M twd COH, W twd wall). Step L to side, step R behind L, step L to side, touch R beside L; Starting M's R, grapevine back (M twd wall, W twd COH) to assume semi-closed pos, facing LOD; Balance fwd and back; step L fwd, touch R beside L, step R bwd, touch L beside R; then, keeping fwd hands joined (M's L and W's R) and releasing others, M steps L, —, R, —, in place while W does  $\frac{1}{2}$  RF turn (R-L-) under M's L and her R arm to end in LOOSE-CLOSED POS, M facing LOD, ready to repeat dance from beginning.

Repeat entire dance for a total of four times, ending with bow and curtsy.

# BUTTERFLY

By Larry Ward, Hawthorne, Calif.

**Record:** "Butterfly", Cadence 1308

**Position:** Open, facing LOD

**Footwork:** Opposite, directions to M

**1-2 Walk, 2, 3, Brush; Walk, 2, 3, Brush;**

Starting L walk fwd in LOD 3 steps and brush R fwd as couple tilt or lean bwd (on brush); repeat starting R.

**3-4 Side, Behind, Side, Swing (Clap); Side, Behind, Side, Touch;**

Dropping joined hands and moving apart grapevine L twd COH clapping hands on 4th count; grapevine back to partner — twd wall ending in

*Continued on next page*

*Continued from previous page*

**Closed Position** M's back almost to LOD.

**5-6 Turn Two-Step; Two-Step;**

2 turning two-steps progressing LOD ending in OPEN POSITION facing LOD.

**7-8 Turn Away, —, 2, —; 3, —, 4, —;**

Turn away from partner and make one complete circle in 4 strutting steps. (Note: this dance becomes a mixer when the M makes a large circle back to new partner as W turns almost in place in a small circle.)

**Ending:** Dance ends on meas 4 last time thru with bow and curtsey.

## DOUBLE ALAMO MIXER

By Bea and Jay Fotos, Hollywood, California

**Record:** SIO 3102

**Position:** Escort, facing LOD. **Footwork:** Same throughout, starting L

**1-2 Walk, —, 2, —; Rock, Rock, Step, —;**

Walk fwd 2 slow steps; do a quick rock, rock then step fwd.

**3-4 Repeat meas 1-2, starting R.**

**5-6 Side, Close, Side, —; Side, Close, Side, —;**

Starting twd COH, do a side two-step to L and a side two-step to R.

**7-8 Turn, —, 2, —; 3, —, 4, —;**

Dropping joined hands, both make a complete L face turn in 4 strutting steps. (Note: this is the place to put in a little personal styling,—have fun!)

**9-16 Repeat meas 1-8.**

Ending in "Alamo Style" position, partner on R, M back to COH. M makes  $\frac{3}{4}$  L face turn as W makes  $1\frac{1}{4}$  L face turn on the 4 strutting steps. (Note: be sure to get back to original circle and keep it large for the next part.)

**17-18 Two-Step Fwd, Two-Step Bwd; Side, Behind, Side, Brush Fwd;**

Starting L in "Alamo" position, two-step fwd and bwd; moving L (M LOD, W RLOD) grapevine to pass person on your L side.

**19-20 Two-Step Fwd, Two-Step Bwd; Side, Behind, Side, Brush Fwd;**

Repeat action of meas 17-18: starting R, two-step fwd and bwd; grapevine R to return to partner.

**21-22 R Star Partner, 2, 3, Brush; L Star Next, 2, 3, Brush;**

R hand star  $\frac{1}{2}$  around partner in 3 quick steps and a brush; go to next with L hand star (M RLOD, W LOD)  $\frac{1}{2}$  around.

**23-24 R Star Next, 2, 3, Brush; L Star Next, 2, 3, Brush;**

R star next girl in RLOD, L star next ending in "Alamo" position.

**25-32 Repeat meas 17-24.**

Ending in Escort Position facing LOD; to come into escort position on meas 32 twirl W R face with L hands held, in 3 steps and touch as M does 3 steps in place turning L face to face LOD, touch L.

**Ending:** Bow and curtsey after twirl of meas 32 third time through.

## EXACTLY LIKE YOU

By Virginia and Al Johnson, San Lorenzo, Calif.

**Record:** Exactly Like You, Decca #30064 (play above 78 RPM)

**Position:** Loose closed, M's back to COH. **Footwork:** Opposite, directions are for M

**Intro:** 4 meas. (wait 2 meas. acknowledge on meas. 3-4)

**Measures**

**1-4 Side, Behind, Side, Brush; Fwd 2-Step; Side, Behind, Side, Brush; Fwd 2-Step;**

Starting M's L, grapevine along LOD: step L to side, step R behind L, step L

to side, then facing LOD in SEMI-CLOSED POS brush inside foot fwd; starting M's R, still in semi-closed pos do one fwd two-step; maneuver to LOOSE CLOSED POS and repeat these two measures.

**5-8 Twirl, 2, 3, Tch; Rev/Twirl, 2, 3, Tch; Turn Two-Step, 2, 3, 4;**

Moving along LOD and starting M's L, M does a swd two-step and touch; repeat action in RLOD starting M's R (W makes one RF twirl under joined leading hands moving LOD; and one LF twirl moving RLOD); assume CLOSED POS & do 4 QUICK turning 2-steps making 2 full turns prog. LOD.

**9-16 Repeat meas 1-8 ending in OPEN POS facing LOD.**

**17-20 Bal Apart, Bal Tog (To Butterfly); Step, Tap, Step, Tap; Side, Behind, Side, Behind; Step, Brush, Step, Touch;**

With inside hands joined and starting M's L, do a two-step bal apart and a two-step bal tog to face partner, arms extended in BUTTERFLY POS M's back to COH; step L to side along LOD, tap R behind L, step R to side along RLOD, tap L behind R; then, moving along LOD M steps L to side, step R behind L, step L to side, step R behind L (limp step); in OPEN POS step L fwd brush R fwd, step back on R, touch L.

**21-24 Repeat meas 17-20 except on last step tch, W makes ½ LF turn to end in BUTTERFLY BANJO POS (R hips adjacent) M facing LOD.**

**25-28 Fwd, Close, Step, Swing; Fwd, Close, Step, Swing; To Sidecar, 2, 3, Brush; Half/Around, 2, 3, Touch;**

Starting M's L, progressing LOD, do one fwd two-step, swing R fwd; repeat fwd two-step starting M's R, swing L fwd (W is backing up); then M steps L behind R, step R to side, close L to R, brush R fwd to end in BUTTERFLY SIDECAR POS (L hips adjacent) (W does a swd two-step, brush); then M steps -RLR- tch L making ½ CCW turn to end M facing RLOD still in same pos.

**29-32 Fwd, Close, Step, Swing; Fwd, Close, Step, Swing; To Banjo, 2, 3, Brush; Turn, 2, 3, Touch;**

Starting M's L, progressing RLOD, repeat foot action of meas. 25-26; then starting M's L do a swd two-step, brush to end in BUTTERFLY BANJO POS facing RLOD (W steps R behind L, step L to side, close R to L, brush L fwd); as M steps -RLR- tch L making ½ CW turn, W turns LF under joined M's R W's L hands. End in loose closed pos M's back to COH. Do Dance twice, then:

**Ending:** Repeat meas 1-8; in semi-closed pos; Walk, —, 2, —; Twirl, —, Bow, —.

## GADABOUT

By Mamie and Lowell Lawson, Waterloo, Iowa

**Record:** Mercury 70247 "Gadabout."

**Position:** Semi-closed.

**Footwork:** Opposite—directions for M.

**Introduction:** Wait four beats—Step, Touch, Forward and Back.

### Part A

**1-4 Fwd, 2, 3, Brush; Fwd 2, 3, Brush; Two-Step; Two-Step;**

Moving in LOD, step L, R, L, brush R; R, L, R, brush L; (Basic Shottische). Face partner and in closed pos do two turning two-steps progressing LOD. End in semi-closed pos.

**5-8 Fwd 2, 3, Brush; Fwd 2, 3, Brush; Two-Step; Two-Step;**

Repeat meas. 1-4. End facing partner both hands joined M back to COH.

### Part B

**1-4 Step, Close, Step, Swing; Step, Close, Step, Swing; Cross, 2, 3, Touch; Cross, 2, 3, Touch;**

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In LOD step L, close R, step L, swing R in front of L releasing lead hands while turning to face LOD; in RLOD step R, close L, step R, swing L in front of R releasing trailing hands while turning to face RLOD. Retaining M left and W R hand, M crosses in back of W with L, R, L, touch R, ending facing COH. (Lady crosses with R face turn under M arm) M crosses back with R, L, R, touch L in back of lady; end facing wall. (Lady crosses back with L face turn)

**5-8 Step, Close, Step, Swing; Step, Close, Step, Swing; Cross 2, 3, Touch; Cross 2, 3, Touch;**

Repeat meas 1-4 (Part B) end in semi-closed pos facing LOD to repeat dance.

#### **Break**

**1-4 Walk, —, 2, —; Turn, —, Point, —; Walk, —, 2, —; Turn, —, Point, —;**

In semi-closed pos walk in LOD L, R, step L turning to face RLOD and point R to RLOD. In RLOD walk R, L, step R turning to face LOD and point L. (These steps are slow).

#### **Tag**

**Repeat Measures 5-8, Part B, ending with usual bow.**

#### **Sequence**

A, B, A, B, **Break**, A, B, **Break**, A, B, A, B, **Tag**

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## **IDA**

By Dena M. Fresh of Mission, Kansas

**Record:** Shaw X-87 and Dot 15066

**Position:** Partners facing, both hands joined, and M's back to COH. Opp. footwork.  
**Meas.**

**1-2 Side, Close, Side, Touch; Side, Close, Cross, —;**

Step to side in LOD on L (W's R), close R to L, step L to side again, Touch R beside L; step to side in RLOD on R, close L to R, cross R over L and hold.

**3-4 Turn Away, 2, 3, Brush; Around, 2, 3 Brush;**

Release hands and turn away from partner (M to L, W to R), LRL brush; RLR brush; to make one full turn. FACE partner and rejoin both hands.

**5-8 Side, Close, Side, Touch; Side, Close, Cross, —;**

Turn away, 2, 3, brush; around, 2, 3, brush; Repeat meas. 1-4, end in CLOSED POSITION, M's back to COH.

**9-12 Two-Step; Two-Step; Step, Close, Step, Brush; Step, Close, Step, Brush;**

In closed pos., two revolving two-steps turning once around. Release M's L & W's R hand. Semi-open pos. M leaves R arm around W's waist. W leaves L arm an M's shoulder, face LOD, step fwd L, close R to L, step fwd L, brush R fwd. Repeat starting R.

**13-16 Repeat measures 9-12**

**17-18 Heel, Stand, To , Touch; Heel, Stand, Point, Point;**

Touch L heel in front (W touch R heel), and lean back, step on L beside R, touch R toe in back lean well fwd, touch R toe beside L; touch R heel in front and lean back, step on R, point L to the side and fwd.

**19-20 Step, Close, Step, Brush; Step, Close, Step, Brush;**

Repeat measures 11-12.

**21-24 Heel, Stand, Toe, Touch; Heel, Stand, Point, Point; Step, Close, Step, Brush; Step, Close, Step, Brush;**

Repeat measures 17-20

**25-28 Side, Behind, Side, Brush; Side, Behind, Side, Brush; (pivot) Side, Behind, Side, Brush; Side, Behind, Side, Brush;**

Release hands and step to COH on L (W steps twd wall on R), step behind

on R, step to side on L, brush R; REPEAT on R moving twd partner, turn to face on brush. With arms out at sides in "Butterfly" position and moving in LOD, step to side on L, step behind on R, step to side on L, brush R; Repeat on R moving RLOD.

**29-32 Two-Step, Two-Step; Twirl, 2, 3, 4;**

In CLOSED POSITION, two revolving two-steps turning once around. As M takes four walking steps L R L R, in LOD, W twirls under her own R and M's L arm. Maneuver into starting position and repeat dance two more times. End with a bow.

## JACK & JILL TWO-STEP

By Ralph and Eve Maxhimer, North Hollywood, California

**Record:** Sunny Hills #120-SO

**Position:** Varsouvianna facing LOD.

**Footwork:** Opposite, directions for M.

**Introduction:** Wait 2 Meas. Step Apart, Kick; Step Together, Touch;

**1-4 Walk, 2; Cross/2, 3; Walk, 2; Wind/2, 3;**

In varsouvianna R pos facing LOD walk fwd L, R; as M does a fwd two-step L/R, L; W crosses over in front of M to assume VARSOUVIANNA L pos retaining original hand holds and still facing LOD. Again walk fwd R, L; as M does a fwd two-step R/L, R; W crosses back in front of M while doing a 1/4 L face turn under M's R arm to assume FACING POS R arms crossed on top of L and M's back to COH.

**5-8 Side/Behind, Side/Touch; Side/Behind, Side/Touch; Unwind, 2; 3, 4;**

With arms crossed and M's back to COH do a grapevine LOD; then a grapevine RLOD; as M takes 4 steps in place L, R; L, R; W unwinds by doing a 1 1/4 R face turn in 4 steps R, L; R, L; the first two steps under M's R arm the second two under his L arm retaining original hand holds all the way to assume TEXAS STYLE SQUARE DANCE PROMENADE POS L hands crossed on top of R, both facing LOD.

**9-12 Walk, Face; Twinkle/2, 3; Walk, Face; Twinkle/2, 3;**

In "prom" pos walk fwd in LOD one step, L, step fwd on R and turn to face part; step to side on L/close R to L, cross L over in front of R to assume REVERSE PROM pos (like a backtrack in S/D). Repeat in RLOD to resume FACING POS as at end of meas 8 above.

**13-14 Side/Behind, Side/Touch; Side/Behind, Side/Touch; Repeat meas 5 and 6.**

**15-16 Turn Away, 2; 3, 4;**

Letting go hands for the first time since the intro M turns L and W right describing a small circle in 4 steps and coming back together to assume OPEN POSITION inside hands joined, both facing LOD.

**17-20 Forward/Close, Back; Back/Close, Forward; Step, Kick; Turn Kick;**

In open pos with inside hands joined and both facing LOD step fwd on L, close R to L, step back on L; step back on R, close L to R, step fwd on R; step fwd on L, raise R knee and kick fwd; (as in a strut). Turning twd part to face RLOD in open pos with new inside hands joined step fwd on R, kick L fwd.

**21-24 Forward/Close, Back; Back/Close, Forward; Step, Kick; Turn, Kick;**

In open pos with inside hands joined and facing RLOD, repeat meas. 17-20 ending in open pos facing LOD.

**25-28 Run/2, 3/Brush; Run/2, 3/Brush; Twinkle/2, 3; Girl Turns/2, 3;**

In open pos with inside hands joined and both facing LOD, run fwd L R L, brush R fwd; run fwd. RLR, brush L fwd. While brushing with L turn to face

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partner and swing brushing ft (L) across in front of R; step on L, close R to L, step on L; M does a two-step in place R/L, R; while W does a solo L face full turn in three steps L R L to assume CLOSED POS M's back to COH.

**29-32 Two-Step Turn; Two-Step Turn; Twirl, 2, 3, 4;**

In closed pos with M's back to COH do two R face turning two-steps progressing in LOD, L/R, L; R/L, R; as M walks 4 steps in LOD, L, R; L, R; Woman does two R face twirls in 4 counts under M's L arm to resume VARSOUVIANNA POS and begin again.

**Tag Step, Kick; Step, Kick; Step/Back, Point;**

In OPEN POS with inside hands joined and both facing LOD, step fwd on L, kick R fwd; step fwd on R, kick L fwd; step back on L, turn to face partner and point R twd partner as you bow and curtsy.

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## KIT KAT

By Merle and Phyllis Johnson, Inglewood, Calif.

**Record:** MGM 12415 "The Red Cat" (Dick Hyman)

**Position:** Semi-closed, facing LOD. **Footwork:** Opposite, directions to M.

**Introduction:** 3 beats only

**Measures**

**1-4 Walk, —, 2, —; Side, Behind, Side, Behind; Side, Touch, Side, Touch; Twirl, —, 2, —;**

Starting L walk 2 slow steps fwd in LOD ending in loose **Closed Position** M's back to COH; starting L in LOD do side, behind, side, behind; step L to side in LOD, touch R, step R to side in RLOD, touch L; W twirls R face under M's L arm in 2 steps as M walks 2 slow steps fwd in LOD.

**5-8 Turn Two-Step, Turn Two-Step; Walk, —, 2, —; Cut, 2, 3, 4;**

Resuming **Closed Position** do 2 turning 2 steps ending in **Semi-open Position** facing LOD; walk fwd 2 slow steps; cut L in front of R 2 times.

**9-12 Two-Step Away; Two-Step Face; Two-Step (See Saw); Two-Step;**

Dropping hands, turn away from partner on first two-step; turn on around to face partner on 2nd two-step; passing left shoulders (See Saw) two-step fwd; back on around partner on 4th two-step resuming **Closed Position**.

**13-16 Turn Two-Step; Turn Two-Step; Walk, —, 2, —; Twirl, —, 2, —;**

Two turning two-steps making one complete turn ending in **Semi-closed Position**; walk fwd 2 slow steps in LOD; W twirl R face in 2 steps as M takes 2 slow steps in LOD ending in **Butterfly Position** M's back to COH.

**17-20 Face to Face; Back to Back; Two-Step Around; Cross Over;**

Starting L do side two-step in LOD turning on last count to back to back; side two-step in LOD; drop leading hands keeping M's L W's R hands joined; two-step around to face partner; in one two-step cross over—W crossing under M's L arm (Calif. Whirl) ending in **Closed Position** M on outside facing COH.

**21-24 Side, Touch, Side, Touch; Twirl, —, 2, —; Turn Two-Step; Turn Two-Step;**

Starting to side in RLOD step L, touch R (LOD), touch L; twirl W R face in two steps progressing in RLOD; resuming **Closed Position** do 2 turning two-steps still progressing RLOD to make one-half turn ending in **Butterfly Position** M's back to COH.

**25-32 Repeat Meas. 17-24 ending in Semi-Closed Position.**

Dance goes thru twice then repeats again thru Meas. 16 ending with bow and curtsy.

# KUBUSH KAPERS

By Ang and Dit Rasmussen, Chicago, Illinois

**Record:** "Fancy Pants," Mercury 70292 (78 RPM played at 45 RPM or 45 RPM played at 33 1/3 RPM)

**Position:** Promenade

**Footwork:** Identical. Start with L foot

**Introduction:** Wait 4 meas.

## Measures

**1-4 Side/Behind, Side/Brush; Walk, Two; Side/Behind, Side/Brush; Walk, Two;**  
Grapevine to L; walk fwd R, L; Grapevine to R, walk fwd L, R.

**5-6** Repeat meas. 1-2.

**7-8 Step, Touch; Step, Sweep (Brush);**

Step to R on R, touch L to R; step to L on L, swing R ft across L in a sweeping motion;

**9-16 8 Two Steps; (Figure Eight)**

Starting with R ft do 4 two steps in CW circle; 4 two steps in CCW circle, end facing LOD.

**17-20 Step, Swing; Step, Close; Step, Swing; Step, Close;**

Step fwd on R, swing L fwd; step fwd on L, close R to L; repeat.

**21-24** Repeat meas. 17-20 end releasing hands.

**25-28 4 Two Steps: (backward and forward)**

Starting with R ft M does 2 two steps bwd: 2 two steps fwd: while W does 2 two steps fwd: 2 two steps bwd: meet side by side.

**29-32 2 Two Steps: (forward and backward) Step, Sweep; Step, Close;**

M continues fwd 1 two step; bwd 1 two step; while W continues 1 two step bwd; 1 two step fwd; step to R on R, sweep L in front of R; step to L on L, close R to L;

(Meas. 25-32 optional M starting fwd and W bwd.)

Dance goes through three times.

**Ending: 2 Two Steps: Step, Sweep; Step, Stomp;**

In OPEN POS inside hands joined starting with L ft do 2 two steps fwd; step to L on L, sweep R in front of L; step to R on R, stomp L to R.

# LAUGHING DANCERS

By Julie and Bert Passerello, Long Beach, California

**Record:** Sunny Hills AC 130-SO

**Position:** Open, inside hands joined

**Footwork:** Opp. throughout, Directions for M. W uses lots of skirtwork throughout.

**Intro:** Wait 2 meas. On 3-4 bal apart; bal to face; Swinging joined hands fwd & bk.

## PART A

**1-4 Roll Away, 2; 3, 4 (Dip); Roll In, 2; 3, 4; (face)**

Starting L ft swinging joined hands fwd, turn out and away from partner M L face W R 1 full turn L, R; L, prog LOD rejoin inside hands & swing them fwd stepping fwd on R ft with slight dip on ct 4 leaving L ft in bk; Step bk on L bringing joined hands through turning in twd partner 1 full turn R face L, R; L, R; twd RLOD. End FACING POS inside hands joined.

**5-8 Two-Step Face to Face; Back To Back; Face To Face; Step/Step, Step/ —;**

Take 3 Two-steps fwd in LOD swinging joined hands bwd; fwd; bwd; end

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- 9-16 facing and take 3 steps in place R/L, R/—;  
Repeat Meas 1-8 End FACING, M's bk to COH

#### **PART B**

- 17-20 **Back Away, 2; 3, 4; Together, 2; 3, 4 (Clap);**

Take 4 gliding steps L, R; L, R backing away from partner body bent slightly fwd; then take 4 steps fwd twd partner on ct 2' & 3 bring arms fwd & up & on ct 4 clip own hands over head;

- 21-24 **Pas de Basque L; Pas de Basque R; Two-Step Twirl; Two-Step Twirl;**

In BUTTERFLY POS hands above head pdb L; pdb R; (in bk) then M takes a two-step L; two-step R; in place as W does a spot twirl R face 1 full turn in 2 two-steps (or 6 steps) under her R and M's L hands.

- 25-32 Repeat Meas 17-24 end FACING POS, M's bk to COH, W slightly to his L. Lead hands joined, M's L W's R.

#### **PART C**

- 33-36 **Cross Under, 2; 3, Face; Cross Back, 2; 3, Face;**

Change places in 4 gliding steps L R L R W crossing under her R M's L Making 1/2 R face turn; change hands to M's R W's L, cross back to place W making 1/2 L face turn ending in CLOSED POS; (W crosses in front of M both times moving in LOD).

- 37-40 **Two-Step Turn; Two-Step Turn; Two-Step Twirl; Two-Step Twirl;**

In closed pos take 2 CW turning two-steps: as W does 1 R face twirl in 2 two-steps (or 6 steps) under her R & M's L hands, M follows with 2 two-steps. End FACING POS.

- 41-48 Repeat Meas. 33-40.

Dance entire Dance through 3 times. If used as mixer, move diag bwd away from partner to R on Meas 19, come diag fwd to new partner on meas 20. Repeat on Meas. 27-28.

## **MUSKRAT RAMBLE**

By Jerry and Charlie Tuffield, Denver, Colorado

**Record:** Lloyd Shaw X-96 **Position:** Open **Footwork:** Opposite, directions to M

- 1-2 **Walk, Walk; Step-Close, Turn-Swing;**

Walk forward for two steps, L, R; then do a two-step forward, pivoting 1/2 R face turn on the 2nd step, and swinging the R foot forward, in RLOD, at the finish. (W turns L.)

- 3-4 **Walk, Walk; Step-Close, Step-Touch;**

Repeat 1st meas moving in RLOD, walking R, L; then two-step, pivoting 1/4 L turn to face partner, and touch L, ending in CLOSED POS with M's back to the COH.

- 5-8 **Step, Point; Step, Point; Two-Step; Two-Step;**

Step backward on L, point R backward (W steps forward R, points L forward); M steps forward R, points L forward; then two turning two-steps turning almost full around, ending in CLOSED POS, M facing in LOD.

- 9-12 **Step, Point; Step, Point; Two-Step; Two-Step;**

Step forward on L and point R forward; step backward on R and point L backward; two forward two-steps ending in OPEN POSITION, with inside hands joined.

- 13-16 **Two-Step; Two-Step; Turn; Away;**

Two two-steps forward beginning on M's L: then turn away from each other in four walking steps, L-R-L-R (M turning to L, W to the R), ending in SEMI-CLOSED POSITION facing LOD.

- \*17-18 **Walk, Walk; Point Forward, Step Back;**

Walk two steps forward, L & R; point L forward, step back on L. (Point forward about 10 inches in front, and then step back, not beside R, but about 10 inches behind R.)

**\*19-20 Walk, Walk; Point Back, Step Forward;**

Walk backward two steps, R & L; point R back, step forward R. End in CLOSED DANCE POSITION.

**21-24 Two-Step; Two-Step; Twirl; Twirl;**

Two turning two-steps, turning once around to R: then as M takes four steps in LOD, L-R-L-R, the W twirls under her own R and the M's L arm, doing two complete turns in the four steps.

**\*25-26 Walk, Walk; Point Forward, Step Back;**

**\*27-28 Walk, Walk; Point Back, Step Forward;**

**29-32 Two-Step; Two-Step; Twirl; Twirl.**

Repeat Measures 17-24. Dance three times and end with a bow.

\* Measures 17-20 and 25-28 can be danced with a Charleston rhythm in OPEN POS and a decided Charleston kick-up and arm action, if preferred.

## POLLY WOLLY WIGGLER

By Doc and Winnie Alumbaugh, Arcadia, Calif.

**Record:** "Polly Wolly Doodle," Windsor No. 7639.

**Starting Position:** A "team" of two couples facing each other, one couple facing CCW around room, one couple facing CW around room, W on M's R side, partners have inside hands joined. Teams arranged in a circle around the room.

**Footwork:** Identical footwork throughout the dance for M and W.

**Measures**

VERSE

**1-4 Balance Left; Balance Right; Slide Left, 2; 3, Swing;**

Step to L side on L ft, touch R toe beside L ft; step to R side on R ft, touch L toe beside R ft, start L ft and do three slide steps to L side, then swing R ft across and in front of L. (The couple in each team facing CCW has moved twd COH and the other couple facing CW has moved twd wall);

**5-8 Balance Right; Balance Left; Slide Right, 2; 3, Swing;**

Repeat action of meas 1-4 except to start with R ft and end with couples facing each other as in starting pos, then all make a R hand star in center;

**9-12 Star, Two; Three, Four; Five, Six; Straighten, Out;**

In a right hand star pos and starting L ft, walk CW one full turn around with 8 steps, using the last two steps to straighten out to starting pos, couples facing each other squarely, partners joining inside hands;

**13-16 Balance Forward; Balance Back; Two Step Through; On to the Next;**

Step fwd on L ft, touch R toe beside L ft; step bwd on R ft, touch L toe beside R ft; release joined hands, start L ft and take 2 two steps fwd passing opposite person right shoulders and progressing on to a new approaching couple. The new "team" all join hands;

CHORUS

**1-4 Circle Left, Two; Three, Four; Five, Six; Seven, Turn;**

Start L ft and all circle left (CW) one full turn around in 8 steps, using 8th step to change direction in preparation to circling right;

**5-8 Circle Right, Two; Three, Four; Five, Six; Straighten, Out;**

Circle right (CCW) one full turn around with 8 steps starting L ft, using last two steps to face other couple squarely as in starting pos, breaking circle and partners joining inside hands, ready to repeat the dance; Perform entire dance a total of five times ending with partners bowing.

# SEVENTH HEAVEN

By Jack and Ruby Glenn, Whittier, California

**Record:** Sunny Hills #120S, **Position:** Open — both facing LOD.

**Footwork:** Opposite throughout. Directions for M.

**Measures**

## INTRODUCTION

1-2 Wait.

3-4 Bal. Apart; Bal. Together;

## PART A

1-4 **Waltz Away, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3;**

Starting on M's L, inside hands joined, do one waltz diag fwd and away from partner; cross R past L, take 2 steps in place L, R, turning R to face RLOD; repeat twinkle in RLOD; repeat twinkle again in LOD; changing inside hands with each twinkle.

5-8 **Girl Turn, 2, 3; Manuever, Touch, —; Waltz Turn; Twirl R, 2, 3;**

M takes one more twinkle in RLOD — L, R, L, while giving W strong lead with his L and her R hand into a solo  $1\frac{1}{2}$  R face turn, R, L, R, slightly twd RLOD; M steps R touches L to R to CLOSED POS manuevering to face RLOD, W facing LOD; take one R face turning waltz starting bk on M's L; M takes one fwd waltz R, L, close as W twirls R face L, R, L, to OPEN POS.

9-16 Repeat all of part A meas. 1-8 ending in SIDE CAR POS M facing LOD.

## PART B

17-20 **Twinkle Out, 2, 3; Twinkle In, 2, 3; Fwd, Back, Side, Twirl L, 2, 3;**

In SIDE CAR POS (L hips) M crosses L in frt of R diag fwd twd wall with long step then R, L, in place to BANJO (R hips); cross R in frt of L diag to COH then L, R, in place to SIDE CAR (W crosses in bk both times); M step L diag fwd twd wall, bk on R, to side on L, W steps bk on R to side on L fwd on R into BANJO; M steps R, L, R, in place making a  $\frac{1}{2}$  R face turn to face RLOD as W twirls  $\frac{1}{2}$  L face under M's L and W's R arms to face LOD in SIDE CAR POS.

21-24 **Twinkle In, 2, 3; Twinkle Out, 2, 3; Fwd, Back, Side; Twirl L To Open;**

Repeat meas. 17-20 in RLOD ending in OPEN POS facing LOD.

## PART C

25-28 **Waltz Away, 2, 3; Cross Over, 2, 3; Waltz Away, 2, 3; Cross Over, 2, 3;**

With M's R, W's L hands joined throughout. Waltz diag fwd away from partner L, R, close; change sides R, L, close W crossing under joined hands to face RLOD; Repeat meas. 25-26 in RLOD ending in CLOSED POS M's bk to COH.

29-32 **Bal Bwd, 2, 3; Waltz Turn; Waltz Turn; Twirl R, 2, 3;**

M bal bwd on L to COH; do two R face turning waltzes: M does fwd waltz as W twirls R face under M's L & and her R arm to OPEN POS.

Dance entire dance 3 times through, ending with twirl and curtsey.

# SHOE - SKIDOO

By Jim and Ginny Brooks, Alderwood Manor, Washington

**Record:** Hoedown No. 407-A

**Intro:** 4 measures.

**Starting Position:** Skaters. **Footwork:** Identical throughout; sequence 3 times.

**Measures:**

1-4 **Walk, Two; Forward — Close, Back — Close; Walk Two; Forward — Close; Back — Close;**

In skaters position, both starting L, walk fwd two slow steps, L, R, then in

- quick time step fwd L, step R beside L with a lilt and step back on L, in place on R. Repeat moving fwd two slow steps, L, R, step fwd L, step R beside L with a lilt, step back L, step R in place.
- 5-8 Swagger, Two; Three, Four; Two-Step Away, Two; Three, Four;** Moving fwd in slow tempo, do four steps L, R, L, R, with "swagger" and a little lilt (coming up on ball of supporting foot) just before stepping each time. Turn away from partner in four two-steps — fast time — M L-face, W R-face, in a small circle, coming back to skaters position.
- 9-16 Repeat Measures 1-8.**
- 17-20 Step-Kick, Step, Step; Step-Kick, Step, Step; Cross-Flare, Cross, Step; Cross-Flare, Cross, Step;** Stepping diag. fwd twd wall on L, kick R, step back on R and step L in place while turning to face diag fwd twd COH. Step diag fwd twd COH on R, kick L, step back on L, step R in place as you face fwd LOD. Continuing to face fwd LOD, cross L over R, lift to ball of L as you flare R to side and across in front of L twd COH. Step L to side and again cross R in front twd COH. Flare L to side and across in front of R twd wall, step R to side.
- 21-24 Repeat Measures 17-20.**
- 25-28 Walk, Two; Cross, 2, 3, ; Walk, Two; Turn, 2, 3;** Walk fwd two slow steps, L, R, then in three quick steps L-R-L, W slides without turning from R to L side of M, progressing forward as she does so. In this "inverted skaters" position with W on L side of M, walk fwd again two slow steps and with the three quick steps both make ½ L-face turn to regular skaters position **facing RLOD** — W now on M's R side.
- 29-43 Repeat Measures 25-28.** Moving RLOD, finishing to face fwd LOD.
- Ending:** Keep L hands joined and on last measure W turns away ¾ L-face to bow facing partner and COH; M turns ¼ L-face to bow facing partner and wall.

## STRAWBERRY BLONDE WALTZ

Originated by Wayne "Kappie" Kappenman and Shirley Blackmore, Seattle, Wash.

**Record:** Hoedown No. 406-B.

**Starting Position:** Closed, M facing LOD.

**Footwork:** Opposite throughout, directions for man.

**Intro.:** 8 measures.

### Measures

- 1-4 Pursuit Waltz, 2, 3; Two, 2, 3; Cross, Turn, Step; Cross, Face, Close.** Moving LOD, sway slightly left with the left ft lead waltz in meas 1, slightly R with the R ft lead waltz in meas 2. Moving into sidecar (L hips adjacent) cross L, stepping twd wall, face partner on R, step L in place as you move into banjo (R hips adjacent) and cross R twd COH toeing in twd partner. Step L sideward in LOD as you face partner and close with R—M now facing wall, ready for closed pos waltzes.
- 5-8 Waltz, Turn; Two; Three; Four;** Four regular R face waltzes making two complete rotations progressing LOD starting bwd on M's L.
- 9-16 Repeat meas 1-8, twirling WW on last meas to open pos.**
- 17-20 Waltz Out, 2, 3; Face, Point, —; Roll in 2, 3; Step Touch, —;** In open pos, waltz fwd, swinging joined hands fwd to a slightly back-to-back pos. Step fwd R as you pivot to face partner, and wall, point L sideward LOD, take butterfly pos, both hands joined and arms extended, and hold one ct. Crossing with the L between you twd RLOD, roll RLOD in three

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steps (M R face, W L face) L, R, L, resume butterfly pos M facing wall, step sideward RLOD on R, touch L beside R, hold 1 ct.

**21-24 Step, Touch, —; Roll Away, 2, Close; 4, 5, Close; Step Touch, —;**

In butterfly pos, M facing wall, M step sideward LOD with L, touch R to left and hold one ct. Leading with R roll away from partner (M R face, W L face) along RLOD in six steps, R, L, Close; R, L, R, close L, assuming butterfly pos. Step sideward RLOD on R, touch L to R, and hold one ct.

**25-28 Waltz Out, 2, 3; In, 2, Change; Back-to-Back; On Around, and, close;**

In open pos waltz diagonally fwd and away L, R, L; waltz diagonally fwd and together R, L, R changing to M's L W's R hands. Continuing to move LOD waltz back-to-back L, R, L, release hands and roll away M R face, W L face in LOD to assume closed pos.

**29-32 Waltz; 2; 3; Twirl;**

Do three regular turning waltzes in LOD, twirling girl under M's L, W's R hands on last meas.

Repeat for a total of three times.

## SUNSHINE

By Larry Ward, Hawthorne, California

**Record:** "On the Sunny Side of the Street" — RCA Victor 47-6725.

**Position:** Open, facing LOD. **Footwork:** Opposite, directions for the M.

**Measure** **Introduction**

**1-2** Wait.

**3-4** **Turn Away, —, 2, —; 3, —, 4, —;**

M makes one complete L face turn in 4 slow steps (W R face) returning to partner and assuming semi-closed pos.

**Pattern**

**1-4** **Walk, —, 2, —; Step, Close, Step, —; Cross Over, —, 2, —; (in LOD) Side, Close, Side, —;**

In semi-closed pos walk 2 slow steps in LOD then two-step diag away from partner to face partner with M R and W L hands joined; cross over in two steps with California twirl to end facing partner (M facing COH); do side two-step in LOD ending semi-closed pos facing RLOD.

**5-8** Repeat meas 1-4 in RLOD ending in Butterfly pos M back to COH.

**9-12** **Face-to-Face; Back-to-Back; Back-to-Back; Face-to-Face;**

Starting to M L in LOD do a side two-step pivoting on last count to back-to-back pos both hands joined; continue in LOD with another side two-step; remaining in back-to-back pos do side two-step in RLOD pivoting on last ct to face-to-face pos for 1 more side two-step in RLOD end in closed pos.

**13-16** **Turn Two-Step; 2; 3; 4;**

Do 2 complete turns in 4 two-steps end in facing pos both hands joined.

**17-18** **Side, Behind, Side, In Front; Side, Behind, Side, In Front;**

Double grapevine in LOD.

**19-20** **Step, Swing, Step, Swing; Roll Away, 2, 3, Touch;**

Step L, swing R across, step R, swing L across; roll away from partner (L face for M, R for W) in 3 steps and a touch resuming facing pos.

**21-24** Repeat meas 17-20 in RLOD ending in open pos facing LOD.

**25-28** **Walk, —, 2, —; Side, Close, Cross, Pivot; Walk, —, 2, —; Side, Close, Cross, —;**  
Facing LOD inside hands joined, walk two slow steps and the side, close, cross, pivoting to facing RLOD and join inside hands; repeat in RLOD.

**29-32 Roll Away, 2, 3, Clap; Roll Back, 2, 3, Touch; Turn Two-Step; Turn Two-Step;**  
 Roll away from partner (L face for M, R face for W) in 3 steps and a touch  
 clapping hands with partner; roll back the other way in 3 steps and a touch  
 ending in closed pos; do one complete turn in 2 two-steps ending in semi-  
 closed pos facing LOD to start dance again.

**Ending: Walk, —, 2, —; Twirl to Bow and Curtsy;**

## TENNESSEE TWO-STEP

By Manning and Nita Smith, College Station, Texas

**Record:** Columbia 21518 "Tennessee Two-Step"

**Position:** Open, inside hands joined

**Footwork:** Opposite, Directions to M

**Meas.**

**A**

**1-2 Walk, 2, 3, 4; Turn Away, 2, 3, 4;**

In open pos walk forward four steps in LOD, M turn L face and W turn R  
 face away from partner and walk around in a small circle and back to part-  
 ner, join R hands.

**3-4 Right Star (Two-Step) 2; 3, 4;**

With R hands joined star once and a half around in four two-steps to end  
 in OPEN POSITION facing RLOD, inside hands joined.

**5-8 Repeat all of above in RLOD to end facing LOD in open pos.**

**B**

**9-10 Walk, 2, Side, Behind; Roll, 2, 3, 4;**

In open pos walk forward in LOD with L, R, face partner and step to side in  
 LOD on L, behind on R; Roll L face twd LOD with L,R,L,R, ending in CLOSED  
 POSITION.

**11-12- Two Step Turn, Two Step Turn; Two Step Turn, Two Step Turn;**

In closed pos do four turning two steps

**13-16 Repeat all of above in LOD ending in open pos.**

**C**

**17-18 Walk, 2, 3; Step/Step; Back-up, 2, 3, Step/Step;**

In open pos walk fwd L,R,L, R/L; Back up R,L,R,L/R; face partner, join both  
 hands.

**19-20 Chase, 2, 3, Step/Step; Back Up, 2, 3, Step/Step;**

Man "chases" lady toward wall with L,R,L, R/L; W then "chases" M toward  
 center, M walks backward R,L,R, Step/Step; on last step both turn to face  
 RLOD.

**21-24 Repeat Meas. 17-20**

Repeat Meas. 17-20 starting in RLOD and ending with partners facing LOD  
 in OPEN POSITION ready to start the dance from the beginning.

**Dance Sequence:** ABC, ABC, AB

**Ending:** On Meas. 16 of Part B, man walks four steps fwd as lady twirls & both bow.

### FOR LOVERS OF ROUND DANCING

The fifty-four Round Dance descriptions that appear in this volume represent just  
 those dances featured during 1957. What of the rounds printed in the earlier editions,  
 from 1948 through 1956? All of these, more than 300 in number, have been carefully  
 reproduced in "The American Round Dance Handbook" available through Sets in Order.

# THREE O'CLOCK WALTZ

By Kay and Forrest Richards, San Leandro, California

**Record:** "Three O'Clock in the Morning"—S1.0.3100.

**Position:** Open, inside hands joined, facing LOD.

**Footwork:** Opposite throughout. Directions are given for the M.

**Measures**

**1-4 Waltz Away, 2, Close; Together, 2, Close; Banjo Around, 2, 3; Face, Touch, —;**

Starting M's L, progressing fwd in LOD, waltz slightly away from partner; Waltz in to face partner; Assume **butterfly pos** and with R hips adjacent, walk around partner  $\frac{1}{2}$  CW turn in 3 steps LRL (This puts M on outside of circle); Partners facing, M's back to wall (W's back to COH): Step R in place and touch L beside R and hold 1 ct.

**5-8 Balance Apart, Touch, —; Solo Turn, 2, Close; Around, 2, Close; Step, Touch, —;**

Partners facing, M's back to wall, release M's R and W's L hands (keep others joined) and step slightly bwd on L, touch R to L and hold 1 ct; Turning away (M to R, W to L) from each other, progressing in LOD, starting M's R, do 1 full solo waltz turn in 6 steps (2 meas); Assume **butterfly pos** and step R in place, touch L beside R, hold 1 ct.

**9-12 Waltz Bal L; Waltz Bal R; Change Sides, 2, 3; Step, Touch, —;**

M's back to wall, step L to side along RLOD, step R behind L, step L in place; Repeat waltz bal starting R along LOD; Change sides in 3 steps, W turning R and crossing under her R and M's L arms (partners are now facing, M's back to COH); Reassume butterfly pos and step R to side along RLOD, touch L beside R, hold 1 ct.

**13-16 Waltz Bal L; Waltz Bal R; Twirl, 2, 3; Face, Touch, —;**

Butterfly pos, M's back to COH, repeat action of Meas 9-10; Then while M walks fwd 3 steps LRL in LOD, W makes a R-face twirl in 3 steps RLR under M's L and her R arm; Assume **loose-closed pos**, M's back to COH, step R in place, touch L beside R, hold 1 ct.

**17-20 (Grapevine): Side, Behind, Side; Cross, Touch, —; Step, Draw, —; Step, Touch, —;**

Starting M's L, grapevine along LOD: Step L to side, step R behind L, step L to side; Cross R in front of L, touch L beside R and hold 1 ct; Step L to side along LOD, draw R to L turning body slightly (retain wt on L); Step R to side along RLOD, touch L beside R, and hold 1 ct.

**21-24 (Grapevine): Side, Behind, Side; Cross, Touch, —; Step, Draw, —; Step, Touch, —;**

Still progressing in LOD, repeat action of Meas 17-20, ending in **semi-closed pos**, facing LOD.

**25-28 Waltz Forward, 2, Close; Waltz Forward, 2, Close; Step, Swing, —; W/Turn, 2, 3;**

Starting M's L, do 2 forward waltzes, semi-closed pos, in LOD; Then, step fwd L, swing R slightly fwd, and hold 1 ct; Then, while M steps slightly bwd RLR, W turns  $\frac{1}{4}$  L-face to face M as partners assume **closed pos**, M facing LOD.

**29-32 Balance Bwd; Waltz (R); Waltz; Twirl;**

Starting M's L, balance bwd in RLOD; Starting M's R, do 2 meas of R-face turning waltzes; Then, as M walks fwd in LOD 3 steps RLR, W twirls R-face under M's L and her R arm LRL. End in **open pos** to repeat dance.

Entire Dance is done **three times** in all.

**Note:** This dance emphasizes R-face turning waltz with R ft. lead.



# WALTZ MIXER

By Dena M. Fresh, Mission, Kansas

**Record:** Progressive Waltz — Lloyd Shaw No. 3-120.

**Position:** A couple facing a couple in open position.

**Footwork:** Opposite — starting with M's L — Directions to M.

## Measures

- 1-4 Balance Fwd; Balance Bwd; Cross Over, 2, 3; Step, Touch, —;**  
Starting on M's L balance fwd; balance bwd on R; change hands—M's R and opposite W's L joined—change places in three steps (as in Spanish Circle); turn to face other couple (twd wall or COH) with a step, touch, —;
- 5-8 Balance Fwd; Balance Bwd; W Turn (R-face), 2, 3; 4, 5, 6;**  
Repeat meas 1-2. Release hands as W begins  $1\frac{1}{4}$  R face solo turn in six steps and M turns  $\frac{1}{4}$  L face in three steps and a step-touch, to end with inside hands joined with original partner, facing the way you started but with a new couple partner.
- 9-16 Repeat meas 1-8.**
- 17-20 Side, Behind, Side; Front, Flare, —; Behind, Side, Front; Manuv, Touch, —;**  
With the person facing you, assume closed or butterfly position and grapevine to M's left and flare (with M's L and W's R); starting L in back, grapevine to M's R with both dancers placing the foot first in back, step to R side on R, cross in front L and at same time pivot  $\frac{1}{4}$  R face; step R in place, touch L; (Note: W are on the inside of a double circle, L shoulder to L shoulder, facing their present partner in closed position).
- 21-24 Side, Behind, Side; Front, Flare, —; Behind, Side, Front; Side, Touch, —;**  
Repeat action of meas 17-19. On meas 24 M steps well out to R side on R, touch L—while W turns L face (LRL) thus breaking the closed or butterfly position to end on the L side of her present partner, but facing her original partner. Assume closed position with original partner.
- 25-32 Balance Bwd; R Face Waltz; Waltz; Waltz; Waltz; Waltz; Open Out; Pass Thru;**  
Balance back on M's L; meas 26-30 waltz once around opposite couple turning R face. Meas 31-32 open out and pass through opposite couple passing R shoulders in waltz rhythm.  
Repeat dance four more times and end with pass through and bow to own partner.

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# WALTZ SOFTLY

By Merle and Joy Cramlet, Inglewood, California

**Record:** "Softly, Softly," Decca 29434, Guy Lombardo (Speed up slightly)

**Position:** Open, facing LOD

**Footwork:** Opposite, directions for M

**Introduction:** Wait 2 meas. Acknowledge

## Measures

### PART A

- 1-4 Fwd, Side, Close (back to back); Fwd, Side, Close (face to face); Step, Swing, —; Step, Touch, —;**  
Step fwd L, swinging joined hands fwd pivot back to back and step to side in LOD on R, close L to R; starting to pivot R face step fwd R, continue pivot to face to face and step to side in LOD on L, close R to L; step L to side in LOD, swing R XIF of L, hold; step R to side in RLOD, touch L beside R, hold.

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**5-8** Repeat meas 1-4 ending in CLOSED POS, M back to COH.

**9-12 Grapevine; Mauv, Touch, —; Waltz R; Waltz;**

Progressing LOD step L to side, behind R, side L; maneuver, stepping on R XIF of L pivoting to face RLOD, touch L, hold; starting bwd on L in LOD do two R face turning waltzes.

**13-16** Repeat meas 9-12 ending in SEMI CLOSED POS, facing LOD.

#### **PART B**

**17-20 Fwd, Swing, —; Fwd, 2, Close; Bwd, 2, Close; Manuv, Touch, —;**

Step fwd L, swing R fwd, hold; step fwd R, step fwd L, close R to L; step bwd L, step bwd R, close L to R; maneuver, stepping fwd on R and pivoting so that M's back almost to LOD. Take CLOSED POS and touch L, hold.

**21-24 Waltz R; Waltz; Waltz; Waltz;**

Starting bwd on L in LOD make 2 complete R face turns in four waltz measures; end in SEMI CLOSED POS facing LOD.

**25-32** Repeat meas 17-24 but ending with R face twirl to OPEN POS on last meas.

**Sequence:** Part A B A A B A

**Ending:** On meas 16, W twirls R face under M's L arm for bow and curtsy.

## **WHY ASK FOR THE MOON**

By Jack and Na Stapleton, Grosse Pointe, Michigan

**Record:** Decca 9-30334, Why Ask For The Moon

**Position:** Facing M's back COH. **Footwork:** Opposite throughout.

**Measures**

#### **INTRODUCTION**

**1-2 Wait. (4 Beats.)**

**3-6 Two-Step Apart; Two-Step; Two-Step Together; Two-Step;**

Starting M's L do two two-steps apart then two two-steps together both turning on last beat to face LOD with inside hands joined.

#### **PART A**

**1-2 Run, 2, 3, Brush; Run, 2, 3, Brush;**

Three fast running steps L, R, L and brush R fwd; repeat starting R.

**3-4 Side, Behind, Side, Brush; Side, Behind, Side Touch;**

Releasing joined hands, grapevine apart L, R, L, and brush R fwd; grapevine together R, L, R, and touch L ending in CLOSED POS with M's back almost to LOD.

**5-6 Two-Step; Two-Step;**

Two turning two-steps progressing LOD and ending in OPEN POS facing LOD, inside hands joined.

**7-8 Walk, 2, 3, 4;**

M walks fwd taking four slow steps L, R, L, R; W walks fwd on first two steps R, L then on 3 and 4 she makes a ½ lt turn to face partner ending in BUTTERFLY POS, M facing LOD.

#### **PART B**

**9-10 Step, Close, Step, Flare; Step, Close, Step, Face;**

Turning slightly to SIDE-CAR POS and progressing diag fwd and twd wall do one gliding two-step then swing R over L (W L behind R), turning slightly to BANJO POS. Progressing diag fwd and twd COH do a second gliding two-step turning to face partner on 3rd step and hold.

**11-12 Twirl, 2, 3, Swing; Twirl Back, 2, 3, Touch;**  
With M's L and W's R hands joined, W twirls R face twd COH, stepping R, L, R, and swings L across R as M does grapevine and swings R over L. W then twirls left face twd wall stepping L, R, L, and touches R by L as M does a return grapevine on to CLOSED POS.

**13-14 Two-Step; Two-Step;**  
Two turning two-steps progressing LOD and ending in OPEN POS facing LOD, inside hands joined (same as meas 5-6).

**15-16 Walk, 2, 3, 4;**  
Four slow walking steps fwd.

### PART C

**17-18 Two-Step; Two-Step; Two-Step; Two-Step;**

**19-20** Moving away from partner (M turning L, W turning R) do four two-steps making a wide arc. End in CLOSED POS with M's back almost to LOD.

**21-22 Two-Step; Two-Step;**  
Do two turning two-steps progressing LOD and ending in OPEN POS facing LOD, inside hands joined (same as meas 13-14).

**23-24 Walk, 2, 3, 4;**  
Four slow walking steps fwd (same as meas 15-16).  
Dance is done 2½ times. End on meas 12 (Part B) by quick curtsey following the return twirl.

## YOUR WALTZ

By Olive and Lefty Davis, South Gate, California

**Record:** "The Waltz You Saved For Me"—Decca 29392 (Flip side of "One Rose").

**Position:** Closed—facing slightly diag to LOD.

**Footwork:** Opposite. Directions for M.

### Measures

### INTRODUCTION

**1-2** Wait.

**3-4** **Balance Apart, Balance Together;**

Holding M's L and W's R, balance apart on slight diag to LOD; balance together coming into LOD.

### DANCE

**1-2** **Balance Forward; Balance Backward;**

In closed pos facing LOD, step fwd L, touch R beside L, hold; step bwd R, touch L beside R, hold;

**3-4** **Waltz Forward, 2, Close; Forward, 2, Close;**

Starting M's L, waltz fwd in LOD 2 meas.

**5-8** **Forward, Side, Close; Backward, Side, Close; Forward, Side, Close, Backward, Side Close;**

Box Waltz: In 4 meas do one box waltz ending in open pos facing LOD.

**9-10** **Waltz Away; Waltz Together;**

Waltz in a slight diag away from partner retaining inside hands joined; waltz toward partner and assume closed pos, M back to COH.

**11-12** **Balance Backward; Maneuver, Touch, —;**

M bal bwd twd COH, then step-touch, maneuvering so that M's back to LOD.

**13-16** **Waltz; Waltz; Waltz; Twirl;**

With M starting bwd L, do 3 R face turning waltzes and one waltz in place as W does 3 turning waltzes and one R face twirl. End in closed pos facing slightly diag twd LOD.

Ending: Bow and curtsy.



# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

Just what do you want in your Round Dancing? Chances are you'll find it here in the Workshop. Dances appearing here are not always in their final form but they are geared for enjoyment.

## AQUA HESITATION WALTZ

Original Dance by Ray and Alta Cunningham, Seattle, Washington

**Record:** "Aqua Hesitation Waltz," Aqua No. 205.

**Position:** Face partners. Both hands joined. (Directions for the man, opposite footwork, except where indicated.)

**Introduction:** 8 meas. Wait 4 meas, step away and bow.

### Measures

**1-4 Step, Brush; Step Brush; Turn the Lady Around;**

With both hands joined, step on L swing R over L with brushing action. Step on R, swing L over R with brushing action. Release R hand, turn the lady under M's L arm with a R-face turn as M takes 6 small, fast steps in LOD.

**5-8 Waltz; Waltz; Waltz; Waltz;**

Assume closed dance pos and do four regular turning waltzes, traveling LOD.

**9-16 Repeat meas 1-8.**

(On the 16th meas you change to modified Vars pos with M's R hand on lady's R waist. Lady holds onto her skirt with her R hand. Parallel footwork here.)

**17-20 Left; Right; Left Close; Left Hold;**

Stepping on L glide L traveling LOD. Step on R glide R. Step on L, close R to L, step fwd on L and hold. (Similar to skating action.)

**21-24 Right; Left; Right Close; Right Hold;**

Repeat meas 17-20 with opposite footwork still traveling LOD.

**25-28 Turn 2, 3, 4, 5, 6; Step Swing; Step Close;**

Both turning R-face, drop pos hold after first step. (M does 6 small steps completing R-face turn. Lady does 5 steps to complete R-face turn holding weight on L to change footwork back to opposite.) Face partner, do a step swing (R over L) and step close.

**29-32 Waltz; Waltz; Waltz; Waltz;**

Four regular turning waltz steps in closed position.

The dance pattern goes through 4 times on the record.

**Ending:** On the 4th waltz of the last time thru, twirl the lady under and bow.

(Optional—Canter rhythm may be used in the individual turns instead of the 6 individual steps.)

## AUTUMN WALTZ

By Helen and Boyd Kopper  
Hutchinson, Kansas

**Record:** Lloyd Shaw X-94 "The Autumn Waltz."

**Position:** In dance position, M facing LOD. Footwork given for M. Four measures of introduction. Footwork opposite.

### Measures

**1-4 Waltz Forward; Lady Twirls; Waltz Forward; Lady Twirls;**

Man waltzes forward for 4 meas. W waltzes with him on the 1st meas, twirls R face (her R in his L) clear around on the 2nd; waltzes fwd on the 3rd; and twirls clear around R face on the 4th, and ends in open pos facing LOD.

**5-8 Waltz Forward; Lady Cross; Waltz Forward; Lady Cross;**

Waltz forward in open pos; then W rolls across in front of M with an L face turn so she is on his L side, inside hands joined; they waltz forward again. W rolls back to place again on his R side. (Couples progress slightly as W rolls across.)

**9-12 Waltz Away; Roll In; Step-Swing-Pivot; Forward, Touch, —;**

Waltz forward turning slightly from partner. Roll in clear around to face LOD again (the M doing a R-L-R). Step on the outside foot, swing the other around, pivoting so you face RLOD. M steps RLOD on his R and touches his L to it.

**13-16 Waltz In; Roll Out; Step-Swing-Pivot; Cross, Touch, —;**

In open pos waltz (RLOD) diag fwd twd partner. In 3 steps do a full turn around (M R f) progressing RLOD and rejoining inside hands. Step fwd on inside foot (RLOD), swing outside foot around, pivot to face partner, joining both hands. Step across in front with R and touch L. End in butterfly pos, M's back to COH.

**17-20 Tamara, Touch, Hold; Around; Around; Lady Turns;**

Step-touch, R hips adjacent in Tamara hold (M's R and W's L hands joined behind W's back; W's R holding M's L in front of his chest — NO WINDOW). Waltz 6 steps around (CW). The W unwinds L face and holding with her L hand, while her R hand is released. As she finishes this 3 step turn, she reaches in behind his back with her R hand and pulls his L which he now holds behind his back, her L now holding his R in front of her chest. At this point partners have revolved  $1\frac{1}{2}$  turns (M back to wall).

**21-24 Around; Around; Man Turns; Step, Draw, —;**  
Continue turn in 6 steps during first two meas. M unwinds in 3 steps letting go with his R hand, turning L face with his L still holding W's R. On meas 24 he faces her with his back to COH, joining both hands, stepping to side on R and drawing with his L.

**25-28 Roll Back to Back; Side, Draw, —; Face to Face; Side, Draw, —;**  
In 3 steps do 1½ solo turn away from partner and around to back to back pos, starting on M's L foot, with M's R and W's L hands still joined as they turn. Meas 26 step to M's R and draw. Dropping joined hands M takes the W's R hand in his L, and they turn on around progressing in RLOD, and finishing face-to-face. They take closed pos (with M's back to COH), and he steps on his R (in RLOD) and draws his L to it.

**29-32 Balance, Back; Waltz; Waltz; and Twirl;**  
Balance back on L foot, and do 2 turning waltzes R face, and finish with a twirl of the W (R face), in pos to begin the dance again.  
Do the dance three times, and on the last time twirl, bow, and curtsy.

**Note:** The original notes called for a turn and a half on the roll-out in meas 25, and this is recommended for experienced dancers. But for average dancers, a simple half-turn back-to-back will be more comfortable. On meas 29-32, some may prefer the original Waltz bal L; Waltz bal R; Waltz; and Twirl. This requires a backward turn waltz on an L foot lead, full around, which will be no trouble at all for advanced dancers.

### BEAUTIFUL GIRLS

By the Manning Smiths and the Dancers at United Squares

**Record:** "Beautiful Girls of Vienna" — RCA Victor, The Three Suns

**Position:** Open, inside hands joined, facing LOD

**Footwork:** Opposite throughout, directions for M Meas.

#### "A"

**1-4 Walk; Walk; Step, Close; Step, —;**  
In open pos, with inside hands joined walk fwd L; R; step fwd L, close R to L; step fwd L (on walking steps turn body slightly in opposite direction of foot that steps fwd).

**5-8 Walk; Walk; Step, Close; Step, —;**  
Repeat Meas. 1-4 beginning on R and ending face to face.

**9-12 Side, Close; Cross; Side, Close; Cross;**  
Step to side LOD on L, close R to L and change hands M L and W R pivot to face RLOD and step in RLOD on L; face partner and step to side in RLOD on R close L to R; pivot to face LOD in semi-closed pos and step fwd on R.

**13-16 Two-Step Turn; Two-Step Turn;**  
In closed pos do two turning 2-steps with partner to end in open pos facing LOD with inside hands joined.

**17-32 Repeat Meas. 1-16.**

#### "B"

**1-4 Walk; Walk; Men, Roll; Across;**  
In open pos with inside hands joined, walk fwd L R; M steps across in front of W on L as he releases joined hands and pivots R face on ball of foot, he continues pivot as he steps on R and joins L hand with W R to end facing LOD (W takes 2 steps in place, R, L as M rolls across in front of her). Step fwd L.

**5-8 Walk; Walk; Ladies, Roll; Across;**  
In semi-closed pos but with shoulders almost touching and M L and W R hands joined walk fwd in LOD RL; as M takes 2 steps in place RL he pulls with L hand to assist lady as she crosses in front of him with LR to end in semi-closed pos face LOD; step fwd R.

**9-12 Walk; Walk; to Banjo, Pos;**  
Walk fwd LR; then step, close; step in LOD as you turn the lady to banjo pos with R hips adjacent.

**13-16 Walk; Walk; Step, Close; Step;**  
Walk fwd RL; then step, close; step in LOD as you turn W R face with joined hands to end in semi-closed pos.

**17-32 Repeat Meas. 1-16.**

#### "C"

**1-4 Point; Point; Step, Close; Step;**  
In loose semi-closed pos point L and touch to floor fwd; touch L to floor behind you; step fwd on L close R step again on L.

**5-8 Point; Point; Step, Close; Step;**  
Touch R toe fwd; touch R toe bwd; step fwd on R, close L step R.

**9-12 Roll; 2; Side, Close; Side;**  
Turn away from partner do a L face turn in 2 steps LR, to end M back to COH and both hands joined; step side LOD on L close R step to side on L;

**13-16 Roll; 2; Side, Close; Side;**  
Traveling in RLOD turn away from partner do a R face turn in 2 steps RL; to end face partner with back to COH and both hands joined; step to side RLOD on R close L to R; step again on R.

**17-32 Repeat Meas. 1-16.**  
(This dance can be taught one part at a time)

### PAGING THE ROUNDANCERS

During this year a new feature was inaugurated as part of each issue of Sets in Order. The purpose is to give credit to the Round Dance teams who contribute so much to this activity. So far these personalities have been spotlighted: Frank and Carolyn Hamilton, Ralph and Eve Maxhimer, Manning and Nita Smith, Roger and Jean Knapp, Dena and Elwyn Fresh, Art and Elsa Erwin, Lee and Lu Katke, Ross and Penny Crispino, and Lawrence and Ruth Risen.

### BLUE STAR MIXER

By Earl and Ouida Eberling, Houston, Texas

**Record:** Blue Star No. 1509-B

**Starting Position:** Open, facing LOD, inside hands joined.

**Footwork:** Opposite throughout. M starts L ft. Directions given for M.

**Meas.** Intro

1-4 Wait

**Pattern**

1-4 **Step, Brush, Turn, 2; Front, Side; Behind, Touch;**

Step L fwd. in LOD, brush R; release hands and with momentum of the "brush," turn away from partner in 2 steps, making  $\frac{3}{4}$  turn (M turns L-face and steps RL, W turns R-face and steps LR), to face partner; join both hands and go immediately into a grapevine by stepping R across in front of L (W crossing in front also), step L to side in LOD; Step R behind L, Touch L beside R;

5-8 **Step, Touch; Step, Touch (Turn); Two-Step Fwd; Two-Step Fwd;**

Still facing partner, both hands joined, step sideways in LOD on L, touch R beside L; step sideways on R in RLOD, and at same time drop lead hands (M's L, W's R) and turn to face LOD in open pos., touch L beside R; two two-steps fwd. in LOD;

9-12 **Step, Brush (Back-to-Back); Step, Touch; Two-Step Around; Two-Step to Face;**

Step fwd. on L, brush R, and pivot to back-to-back pos., M's R and W's L hands still joined; step R to side in LOD, touch L; release M's R, W's L hands, join M's L and W's R hands, and M starting L ft., turning L-face (W R-face) towards RLOD, do two two-steps in an arc ending facing partner in closed pos;

13-16 **Two-Step Turn; Two-Step Turn; W fwd., 2; 3, 4 (to new partner);**

Two turning two-steps to make one turn ending facing LOD; W rolls out of closed pos., and while M marks time in place for 4 counts, she walks fwd. in 4 steps to new partner;

Dance routine a total of five times and end by bowing to new partner.

### CAROLINA MOON

By Datus and Bus Herzog, Butte, Montana

**Record:** "Carolina Moon", Blk Mtn RL-1014A

**Position:** Open

**Footwork:** Opposite, directions to M

Introduction: (4 meas) Wait 2 meas then bal apt—bal tog into CLOSED POSITION manuv so that M back to LOD.

**Measures**

1-2 **Waltz; Waltz;**

Two R face waltzes starting bwd L in LOD—ending in loose SEMI-CLOSED POSITION facing LOD.

3-4

**Step, Swing, —; Front, Side, Behind;**

Step L in LOD, swing R fwd, turn slightly to face partner; step R across in front of L (foot is already in this pos after you turn to face partner), step L to side (LOD), step R behind L. (Note: Both M and W step in front first on grapevine.)

5-6

Repeat meas 3-4, ending in loose CLOSED POSITION.

7-8

**Waltz Balance L; Waltz Balance R;**

Step L to side in LOD, step R in back of L, step L in place; repeat starting R to side in RLOD, manuv to put M back to LOD.

9-16

Repeat meas 1-8, ending in loose SEMI-CLOSED POSITION facing LOD.

17-18

**Waltz Fwd; Step, Swing, Lift;**

One fwd waltz in LOD—L, R, Close L; step fwd R, swing L fwd rising on supporting foot slightly on finish of swing to carry impetus into following meas (cut step).

19-20

**Cut, 2, Slide; Fwd, Touch, —;**

Still in semi-closed position "cut" by stepping L in front of R, slide R slightly bwd twd RLOD—take weight, step L to side beside R; step fwd R, touch L beside R.

21-24

Repeat meas 17-20, ending in OPEN POSITION.

25-28

**Waltz Away; Change Sides; Deep Balance Apart; Step, Touch, —;**

Waltz diag away from partner using small steps and continuing to hold inside hands joined; change sides on meas 26 with W turning L face under her L and M's R arm—end facing partner with M's back to wall; deep balance apart holding full measure; Recover and step R fwd in RLOD, touch L beside R.

29-32

Repeat meas 25-28 in RLOD maneuvering on last meas to CLOSED POS M back to LOD.

**Ending:**

After third time through M steps back on L, Points R as he bows—W steps R behind L and curtseys.

### DIPSY DOODLE MIXER

By Jerry Helt, Cincinnati, Ohio

**Record:** "Dipsy Doodle," Dot 15102.

**Position:** Semi-closed, fac twd COH.

**Footwork:** Opposite throughout for M and W. Steps described are for the men.

**Measures**

1-2

**Walk, —; Two, —; Step, Close, Step, —;**

Starting M's L and moving twd COH, walk fwd two steps L, R; followed by one two-step, pivoting on the last count of the second measure to face wall (reverse semi-closed pos).

3-4

**Walk, —; Two, —; Step, Close, Step, —;**

Starting M's R, repeat meas 1-2, moving twd wall.

5-6

**Step, Brush, Step, Brush; Step, Brush, Step, Brush;**

Starting M's L, make one very small circle turning away from partner with four step-brushes (M turns to L, W to R). End in open pos. M's R and W's L hand joined, facing COH.

- 7-8 Two-Step; Two-Step;**  
Two, two-steps moving twd COH.
- 9-10 Change Sides; Face Out;**  
Partners change sides (Calif. Twirl) with two, two-steps, W crossing under M's R arm. Ending facing wall.
- 11-12 Two-Step; Two-Step; (New Partners)**  
With M's R and W's L hands still joined, do one two-step moving twd wall; on second two-step, M turns L to meet new partner (W turns R), assuming semi-closed pos to repeat dance from beginning. Dance repeats for a total of eight times.

### DREAM GIRL

By Ralph and Eve Maxhimer,  
North Hollywood, Calif.

**Record:** Sunny Hills AC 116-S

**Position:** Butterfly, M facing LOD

**Footwork:** Opposite throughout. Directions for M

### PART "A"

**Meas.**

- 1-4 Waltz, Out, 3; Waltz, In, 3; Out, Back, Turn; Twirl, 2, 3;**  
In butterfly pos waltz diag fwd twd wall L,R,L; waltz diag fwd twd COH R,L,R; step diag fwd twd wall on L, step back on R, turn 1/2 R face on L to face RLOD; step in place R,L,R, as W twirls L face under M's R arm to resume butterfly pos M facing RLOD.
- 5-8 Repeat meas 1-4 in RLOD, ending in closed pos M facing LOD.**

### PART "B"

- 9-12 Waltz, FWD, 3; Twinkle, FWD, 3; Twinkle/BWD, Pivot, 3; Twinkle, FWD, 3;**  
In closed pos waltz fwd L,R,L; ending in semi-closed pos facing LOD, Twinkle fwd R,L,R, ending with partners facing and M's back to COH. Step on L over across in front of R (W crosses in front also) step to side on R pivoting 1/2 R face turn to face RLOD, close L to R, ending in semi-closed pos facing RLOD. Twinkle fwd in RLOD as in meas. 10.
- 13-16 Twinkle/BWD, Pivot, 3; Step, Touch, Hold; Bal. Apart, Touch, Hold; Bal. Together, Touch, Hold;**  
Twinkle as in meas 11 ending in semi-closed pos facing LOD. Balance apart facing each other, balance together assuming closed pos M's back to COH.

### PART "C"

- 17-20 FWD, Side, Behind; FWD, Side/Behind, Side; FWD, Side/Behind, Side; FWD, Point, Hold;**  
In closed pos M facing wall, step fwd on L, to side on R, L behind R; ending in closed pos both facing LOD. Step fwd on R turning slightly to face partner, step to side on L for 1/2 ct. step on R behind L for the other 1/2 ct. step to side on L for ct. 3; (the count on this meas is

1, 2&, 3; i.e. 4 steps in 3 counts by doing a quick step on 2 and &.) Repeat meas 18 (quick step meas) R,L/R, L; ending in semi-closed pos both facing LOD. Step fwd on R, point L fwd, hold ct. 3;

- 21-24 BWD, Point, Hold; Maneuver, Touch, Hold; Waltz, Turn, 3; Twirl, 2, 3;**  
Still in semi-closed pos step bwd on L; point R bwd, hold ct. 3; step fwd on R maneuvering to face partner in closed pos M's back to COH, touch L beside R, hold ct. 3; one R face turning waltz L,R,L; twirl W R face under M's L arm to resume semi-closed pos both facing LOD.

### PART "D"

- 25-28 Step, Swing, Hold; Grapevine 3; Turn/Away, 2, 3; 4, 5, 6;**  
In semi-closed pos step fwd on L, swing R fwd, hold for ct. 3; step fwd on R, step to side on L, step on R behind L; (as in a grapevine) turn away L face in small circle while doing 2 solo waltzes L,R,L; R,L,R; (W turns away R face circle) ending in closed pos M's back to COH.
- 29-32 Dip, Back, 3; Maneuver, Touch, Hold; Waltz, Turn, 3; Twirl, 2, 3;**  
In closed pos dip back on L, hold cts. 2, and 3; step fwd on R maneuvering to face RLOD, touch L beside R; one R face turning waltz L,R,L; step in place R,L,R; as W twirls R face under M's L arm to resume butterfly pos M facing LOD, ready to start from beginning.

**Dance entire dance through 3 times.**

**Ending:** Twirl and curtsy.

### FLYIN' HEELS TWO-STEP

By Madeline and Dan Allen, Larkspur, California

**Record:** "Flyin' Heels Two-Step," MacGregor #798-B

**Position:** Semi-closed, facing LOD.

**Footwork:** Opposite throughout. Directions given for M.

**Introduction:** Wait two measures.

**Measures**

- 1-4 Walk, —, 2, —; Fwd, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —;**  
In semi-closed pos, starting M's L, walk fwd 2 slow steps (L-R); Then, in quick time, step L fwd, close R to L, step L bwd, and hold 1 ct; Step bwd 2 slow steps (R-L); In quick time, step R bwd, close L to R, step R fwd, and hold 1 ct.
- 5-8 Twirl, —, 2, —; Turn Two-Step; Turn Two-Step; Twirl, —, 2, —;**  
As M steps fwd, L-R, W does 1 slow twirl, stepping R-L, under M's left and her R arm; Assume CLOSED POS and do 2 turning two-steps making 1 complete turn; W twirls as M walks 2 steps fwd in LOD as in Meas 5. End in SEMI-CLOSED POS, facing LOD.

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- 9-16 Walk, —, 2, —; Fwd, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —; Twirl, —, 2, —; Turn Two-Step; Turn Two-Step; Twirl, —, 2, —2;**

Instructions same as for measures 1 to 8, but end in OPEN POSITION, inside hands joined, facing LOD.

- 17-20 Walk, —, 2, —; Step, Close, Step, —; Step/Pivot, —, Step, —; Step, Close, Step, —;**

Starting M's L, walk fwd 2 slow steps (L-R) in LOD; Do 1 fwd two-step; Then, step R fwd, pivot (on R) to face RLOD (M turns L; W turns R), step L fwd in RLOD, and hold 1 ct; Do 1 fwd two-step still progressing in RLOD, turning on the third step to face partner, assuming FACING POS, both hands joined, M's bk to COH.

- 21-24 Side, Close, Side, Brush; Side, Close, Side, Brush; Turn Two-Step; Turn Two-Step;**

Starting M's L, along LOD, Step L, close R to L, Step L, brush R past L; starting M's R, along RLOD, step R, close L to R, Step R, brush L past R; Assume CLOSED POS and do 2 turning two-steps progressing in LOD, ending in BANJO POS (R hips adjacent), M facing LOD.

- 25-28 Banjo Fwd, —, 2, —; Lady to the Side; Turn, —, 2, —; Fwd Two-Step;**

In banjo pos, with 2 slow steps, (L-R) M progresses fwd in LOD (W backs up); Then, while M steps LRL in place, W does a swd two-step (R-close-R) releasing M's R and W's L hands; With 2 slow steps (R-L) M turns L while W makes 1/2 R-face turn (L-R) under M's L and her R arm to end in BANJO POS, M facing RLOD and W facing LOD; do 1 fwd two-step progressing in RLOD (W backing up as before).

- 29-32 Banjo Fwd, —, 2, —; Lady to the Side; Twirl, —, 2, —; Fwd Two-Step;**

Repeat action of Meas. 25-26 progressing in RLOD; Then, while M turns L with two slow steps (R-L), W makes a full R-face twirl (stepping L-R) under M's L and her R arm to end in SEMI-CLOSED POS, facing LOD; do 1 fwd two-step, in semi-closed pos, progressing in LOD, starting with inside foot.

Ending—Do four times through—Twirl and Bow.

### GRAPEFRUIT MOON

By Myrtle Grace Eicher  
Sarasota, Florida

**Record:** Florida, Decca 9-28952, Guy Lombardo.  
**Position:** Facing LOD, inside hands joined.

**Footwork:** Opposite — Directions for M; W counterpart.

### INTRODUCTION

**Measures**

**1-2 Wait**

- 3-4 Walk, Walk, Face and Bow: M Walk fwd in LOD L, R, face and bow:**

#### PART A

- 1-4 Toe, Heel, Toe, Lift; Grapevine L; Step, Draw; Step, Draw;**

(First measure modified Highland Fling, maintaining wt. on ball of R foot, M's R H joined W's L; M's L hand at hip, W's R arm akimbo; partners facing) Touch L toe to side, toe pointing toward body, heel away; then in same L ft. position touch L heel toward body, toe away; touch L toe directly in front of R toe; lift wt. with slight hop off R foot at same time lifting L foot straight up, toe pointing down; 2- Grapevine L, R, L, close R; 3- (Windmill position) Step L, Draw R turning head toward draw; 4- Step L, Draw R;

- 5-8 Repeat Meas. 1-4 RLOD using Reverse Footwork;**

#### PART B

- 9-12 Step L, Touch R, Step R, Touch L; Pas De Basque L, Pas De Basque R; Step, Brush, Step, Brush; Step, Brush, Close, Touch;** (Open position, facing LOD, inside hands joined) Step L, touch R toe in front of L; Step R, touch L toe in front of R; 3- Pas De Basque L; Pas De Basque R; 4- (Turning away slowly, M L, W R, M's arm at hips, W holding skirt) Step L, Brush R, Step R, Brush L; Step L, Brush R, Close R and hold; (ending half around, facing RLOD).

- 13-16 Repeat Meas. 9-12 Using Reverse Footwork, Ending Facing LOD;**

#### PART C

- 17-20 Two-Step Facing; Two-Step Back-to-Back; Step, Draw; Step, Draw;**

(Facing partner, M's R, W's L hands extended back) Two-step in LOD, L,R,L, Swinging hands forward in LOD Two-step back-to-back, R,L,R; 3- (Facing in Windmill position) In LOD, Step L, Draw R (turning head toward draw); Step L, Draw R;

- 21-24 Repeat Meas. 17-20 in RLOD, Using Reverse Footwork;**

#### PART D

- 25-28 Double Grapevine L; M Steps in Place as W Whirls Twice;**

(Facing partner, lead hands joined, R hand at hip, weaving body with foot action) Grapevine L, R behind, L, R in front; L, R behind, L, Close R; 3- With M's L hand high supporting W's R as she whirls M Steps in Place, L touch R, R touch L, L touch R, R close L, during which W whirls a complete revolution on R toe closing with L, TWO TIMES under M's L supporting arm; ending in cake walk position.

- 29-32 Cake Walk, 2; 3, 4; Step, Draw; Step, Draw;**

(Facing LOD, inside arms crossed from elbow to hand, heads turned toward one another) Step L in LOD, raise R bending R knee slightly and extending R foot fwd. pointing R toe and at same time

bending upper half of body backward;  
Step R, raise L; Step L, Raise R, Step R,  
Close L, facing; (Windmill position) Step,  
Draw; Step, Draw;

**Start Part A Repeating Entire Dance;**

#### CLOSING

##### 1-8 Repeat Part A;

**9-12 Step L, Touch R, Step R, Touch L; Pas De Basque L, Pas De Basque R; Step, Brush, Step, Brush; Step, Brush, Step, Close;**  
(Partners facing, inside hands joined)  
Step L, touch R toe in front of L, Step R, touch L toe in front of R; Pas De Basque L, Pas De Basque R; 3- (Turning away, M to L, arms akimbo, W to R holding skirt), Step L, Brush R, Step R, Brush L; Step L, Brush R, Step, Close: (ending facing LOD with inside arms locked in Cake Walk position.)

**13-18 Cake Walk L, R, Back Up Four Quick Steps L,R,L,R; Cake Walk LOD L, R, L, R; L, R, LRL, Bow;**  
(In LOD regular cake walk L, R; then back up four quick steps L,R,L,R; Forward Cake Walk L, R; L, R; L, R; (quick) LRBow; Extending L back. (During the last two measures W only changes to her R hand in M's R and twirls three times under M's R arm and curtsies as M bows).)

#### HONKY-TONK

By Rosemarie and Elmer Elias, Milwaukee, Wis.

**Record:** "Gaslight Medley", Decca No. 29753.

**Position:** Open, facing LOD, inside hands joined.

**Footwork:** Same, both start L.

#### Measures

**1-4 Brush, —, Brush, —; Behind, Side, Forward; Brush, —, Brush, —; Behind, Side, Forward;**  
Brush L foot fwd, brush L foot backward; step on L in back of R, step to side on R, step forward on L. Repeat starting with R foot.

**5-8 Two-Step; Two-Step; Cross, 2, 3, 4;**  
Starting with L foot, do 2 two-steps in LOD. Raise joined hands and with lady walking under joined hands, change places in four walking steps to end facing RLOD.

**9-16 Repeat meas 1-8 in RLOD to end facing LOD.**

**17-20 Two-Step; Two-Step; Step, Brush; Step, Touch;**  
Starting with L foot, do 2 two-steps in LOD. Step fwd on L, brush R ft fwd; step fwd R, drop hands, and both pivot L face 1/2 turn to face RLOD, join inside hands and touch L ft to R.

**21-24 Repeat meas 17-20 in RLOD, but pivot only 1/4 L face to end with M directly behind W, both having backs to center. Assume reindeer position (W's hands held up to a point level with top of head, M's L and W's L joined, M's R and W's R hands joined).**

**25-26 Step, Behind; Step, Swing;**  
In reindeer position, grapevine left in a

semi-circle toward center to end facing LOD.

**27-28 Repeat meas 25-26, starting with R foot and moving slightly fwd in LOD to end facing LOD.**

**29-32 Two-Step; Two-Step; Twirl; Twirl;**  
Still in reindeer position, starting with L, do 2 two-steps in LOD. While M does 2 more two-steps in LOD, W makes 2 twirls (R face) under their joined R hands, dropping joined R hands at end of 2nd twirl, rejoin inside hands to repeat dance. Repeat dance three more times

#### HOW ABOUT THAT

By Ralph and Eve Maxhimer,  
North Hollywood, Calif.

**Record:** Sunny Hills AC-116-SO.

**Position:** Butterfly (arms extended at shoulder height) M's back to COH.

**Footwork:** Opposite throat. Directions for M.

#### Measures

##### PART A

**1-4 Side, Behind, Side, Swing; Side, Behind, Side, Touch; Two-Step Together, Two-Step Apart; Calif. Twirl;**

In butterfly pos step to side on L, step on R behind L; step to side on L, swing R across in front of L; step to side on R, step on L behind R, step to side on R, touch L beside R; two-step together, two-step apart; Calif. twirl; in 2 slow steps L, R (W turns 1/2 L face under M's R arm to resume butterfly pos, M facing COH).

**5-8 Repeat meas 1-4, ending in open pos facing LOD.**

##### PART B

**9-12 Walk, 2, 3, Brush/Turn; Back/Up, 2, 3, Touch; Side, Behind, Side, Behind; Side, Brush, Brush, Brush;**

In open pos walk fwd L, R, L, brush R while turning 1/2 L face on L to assume reverse open pos (W on M's L side) facing RLOD, join new inside hands; walk bwd, R, L, R, touch L beside R; letting go hands, 1/2 sashay by stepping to side on L, step on R behind L, step to side on L, step on R behind L; step to side on L, brush R fwd beside L, brush R diag bwd across in front of L, brush R diag fwd across in front of L; (new inside hands joined while brushing. W crosses in front of M on sashays).

**13-16 Side, Behind, Side, Behind; Turn/Away, 2, 3, Touch; Two-Step, Turn; Two-Step, Turn;**

In open pos facing RLOD, let go hands, re-sashay by stepping to side on R, step on L behind R, step to side on R, step on L behind R; turn/away (M, R face, W, L face) R, L, R, touch L beside R; while assuming closed pos M's back to COH. Two R face turning two-steps; ending in semi-closed pos facing LOD.

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### PART C

- 17-20 Step, Close, Step, Dip/Brush; Step, Close, Step, Dip/Brush; Cut/Back; 2, 3, 4; Balance, Apart, Balance, Together;**  
In semi-closed pos two-step fwd dip and brush on ct 4; two-step fwd dip and brush on ct 4; step on L across in front of R; step bwd on R, step on L across in front of R, step bwd on R; step to side on L, touch R beside L to assume open pos (join near hands), step to side on R, touch L beside R; to resume semi-closed pos.
- 21-24** Repeat meas 17-20, ending in banjo pos, M facing LOD.

### PART D

- 25-28 Walk, 2, 3, Brush; Walk, 2, 3, Touch; Two-Step Fwd, Two-Step Bwd; Rock Bwd, Rock Fwd,**  
In banjo pos walk fwd L, R, L, brush R fwd; walk fwd R, L, R, touch L beside R; to assume semi-closed pos facing LOD. Two-step fwd, two-step bwd; (quick time as in meas 3) still in semi-closed pos rock back on L, fwd on R; (slow time as in meas 4) to resume banjo pos facing LOD.
- 29-31** Repeat meas 25, 26, 27.
- 32 Twirl, Girl;**  
From semi-closed pos facing LOD, W twirls R face under M's L arm as M does 2 slow steps in place to resume butterfly pos ready to start from beginning. Dance entire dance thru 3 times. Ending —on final twirl, both do 3 quick steps to curtsy.

### LIGHTS OF VIENNA

By Scotty and Doris Garrett and Park and Mary Bagley, Seattle, Wash.

**Record**—"Lights of Vienna"—Decca No. 29816 — (slowed down).

**Starting Position**—Semi-closed, both partners facing LOD.

**Footwork**—Opposite, directions to M.

**Introduction**—Wait 4 measures.

### Measures

#### PART I

- 1-4 Step, Swing, —; Step, Touch, —; Waltz, Waltz;**  
M steps L in LOD, swings R fwd with slight lift, —; step fwd R in LOD, bring L foot up to touch beside R and face in closed dance pos; progressing in LOD and starting L, dance two R face turning waltzes, making one complete turn to end both facing LOD, semi-closed dance pos.
- 5-8** Repeat meas 1-4 ending in open dance pos, inside hands joined, M's R, W's L, both facing LOD.
- 9-12 Waltz Out; Waltz In; Waltz Back to Back; Waltz Face to Face;**  
Starting on L, traveling fwd and slightly away from partner, waltz out, L, R, L; waltz in to face partner R, L, R; and change hands to M's L, W's R; waltz backward in LOD, slightly back to back, L, R, L; waltz

to a face-to-face pos (M L face) R, L, R, to closed dance pos;

#### 13-16 Waltz; 2; 3; 4;

4 regular R face turning waltzes progressing LOD, making two complete turns.

#### 17-32 Repeat meas 1-16; drop dance pos and join M's R and W's L hands to face LOD in open dance pos.

#### 33-36 Walk; 2; 3; 4;

Starting L, M walks 4 steps in LOD, L, R, L, R; while W walks two steps in LOD with R, L, and turns half L face to face RLOD as she steps back in LOD two steps with R, L; partners joining both hands in Banjo pos (R hips adjacent) arms extended to sides, M facing LOD, W facing RLOD.

### PART II

- 37-40 Waltz, 2, 3; Turn, Touch, —; Waltz, 2, 3; Face-to-Face, Touch, —; Progressing LOD,**  
Starting M's L, waltz one meas fwd; step R in LOD and do a half R face turn to face RLOD (to side-car pos., L hips adj.), touch L beside R, —; progressing LOD, starting M's L, waltz one meas backward; step back on R in LOD and turn one-quarter L face, to face partner, touch L beside R, M's back to center; drp M's L and W's R hands;

- 41-44 Waltz Around, 2, 3; 4, 5, 6; Step, Swing, —; Step, Touch, —;**  
Swing M's R and W's L hands fwd and release as you waltz two meas down LOD in one full individual turn (M turns L face, W turns R face) and join M's R and W's L hands, both facing LOD; step fwd in LOD on L, swing R fwd with slight lift; M steps fwd in LOD on R, touch L beside R as W steps fwd in LOD on L and turns one half L face to face RLOD and touches R beside L, —; partners joining both hands in banjo pos (R hips adjacent) arms extended to side, M facing LOD, W facing RLOD.

- 45-52** Repeat meas 37-44; on meas 44 W steps fwd in LOD on L; touch R beside L to end both facing LOD, M's R and W's L hands joined in open pos.

### PART III

- 53-56 Step-Out, Swing, —; Waltz Roll, 2, 3; Step-Back, Point, —; Together, Touch, —;**  
Step to side on L (into center), swing R across in front of L, —; in one waltz meas W rolls across, L face in front of M, L, R, L, as M rolls across (R face) in one waltz measure behind W, in R, L, R; facing LOD, M on outside, M steps slightly back on L, point R out and slightly back, —; step together into banjo pos (R hips adj) with R, touch L beside R, —;
- 57-60 Banjo Waltz Around; 2; 3; 4;**  
With a slight sideways sway, waltz four meas L, R, L; R, L, R; L, R, L, R; making one complete R face turn in a small circle; open to face LOD, inside hands joined (M's R, W's L).
- 61-68** Repeat meas 53-60 to end in semi-closed dance position.

Entire dance repeats twice; then repeat Part I, meas 1-16.

Ending — Four meas, semi-closed dance position.

**Walk; 2; Twirl; Bow.**

Walk two slow steps L; R; drop dance pos, keeping M's L and W's R hands joined; W makes one R face twirl in canter rhythm, R, —, L; steps back on R to bow; as M rocks fwd and back in canter rhythm, L, —, R; steps back on L for bow.

**ME AND MY GAL**

By Lu Garvin, Silver Springs, Md.

**Record:** "Shine on Harvest Moon", RCA 20-6199.

**Position:** Facing, both hands joined, M's back to COH.

**Footwork:** Opposite throughout. Directions for M.

**Introduction:** 4 meas. **Wait 2; Bal Apart, Bow; Return to Facing Pos.**

**Measures**

- 1-4 Point Front, —, Side, —; Back, Step, Step, —; Point Front, —, Side, —; Back, Step, Step, —;**  
Point L ft slightly across in front of R, point L ft to side, step on L in back of R, step to side on R, step fwd on L (Calif. Schottische step). Repeat starting with R ft. End in banjo pos.
- 5-8 Banjo Around, —, Step, —; Step, Step, Pivot, —; Sidecar Around, —, Step, —; Step, Step, Step, —;**  
Do a banjo pos (R hips adj) walk around, 2 slow steps, L, R, followed by 3 quick steps, L, R, L, pivoting R face on third step into sidecar pos (L hips adj); repeat walk around in reverse direction, starting with R ft. End in open pos facing LOD.
- 9-12 Walk, —, 2, —; Step, Touch, Step, Touch; Back Up, —, 2, —; Step, Touch, Step, Touch;**  
With inside hands joined, walk fwd 2 slow steps, L, R; turning two partner step to L side in LOD on L ft, touch R toe back of L, flexing L knee slightly, step to R side in RLOD on R ft, touch L toe back of R, flexing R knee slightly, at the same time releasing M's R and W's L hands and joining M's L and W's R hands; walk backward in LOD 2 slow steps, L, R; turning two partner, step to L side in LOD on L ft, touch R toe back of L, flexing L knee slightly, step to R side in RLOD on R ft, touch L toe back on R, flexing R knee slightly, at the same time releasing M's L and W's R hands and joining M's R and W's L hands to end in open pos facing LOD.
- 13-16 Repeat action of meas 9-12. End in loose closed pos, M's back to COH.**
- 17-20 Side, Behind, Side, Cross; Side, Behind, Side, Cross; Two-Step Turn; Two-Step Turn;**  
Grapevine in LOD, stepping to L side on L, step on R across in back of L (W steps

on L across in front of R), step to L side on L, step on R across in front of L; step to L side on L, step on R across in back of L, step to L side on L, step on R across in front of L. Take 2 turning two-steps starting on M's L ft, making one complete CW turn while progressing in LOD.

**21-24 Repeat action of meas 17-20. End in open pos facing LOD.**

**25-28 Step, Pivot, Step, Touch; Lady Walk Around, 2, 3, 4; Step, Pivot, Step, Touch; Lady Walk Around, 2, 3, 4;**

Step fwd on L in LOD, swinging joined inside hands fwd and pivoting to back-to-back pos, step on R ft in LOD, touch L toe beside R, releasing M's R and W's L hands and joining M's L and W's R hands (M's palm up). While M takes 4 steps, L, R, L, R (or if he prefers a step L, touch R, step L, touch R) in place, W walks around in a short arc to COH in 4 quick steps, R, L, R, L, making a complete R face turn; end by releasing M's L and W's R hands and taking open pos facing RLOD with M's R and W's L hands joined. Repeat action of meas 25-26, starting with step fwd on L in RLOD. End in open pos fac LOD.

**29-32 Walk, 2, 3, Brush; Walk, 2, 3, Brush; Turn Away, 2, 3, Brush; Around, 2, 3, Stomp;**  
Walk fwd 3 quick steps, L, R, L, brush R ft fwd; walk fwd 3 quick steps, R, L, R, brush L ft fwd; releasing joined hands, turn away from partner, M L face, W R face, to walk around in individual circles, taking 3 quick steps, L, R, L, brushing R, followed by 3 more quick steps, R, L, R, ending with a stomp of the L ft in facing pos and joining opposite hands to repeat entire dance sequence. At end of last sequence take open pos facing LOD ready for tag ending.

**Tag: Twirl, —, 2, —; Twirl, —, 2, —; Bow and Curtsy.**

M walks fwd 4 slow steps, L, R, L, R, in 2 meas, 2 steps to a meas, twirling W R face 2 full turns, 1 turn to a meas; take one more step fwd, point R twd W and bow.

**MEET ME IN ST. LOUIS**

Circle Mixer by Marie Tueth, St. Louis, Mo.

**Music:** *Meet Me in St. Louis* — X-83 Lloyd Shaw Recording, Fred Bergin at the organ.

**Starting Pos:** Partners facing. M's back twd center.

**Footwork:** Same for M and W meas 1-16. \*Opposite meas 17-32; directions are for M.

**Measures**

**1-2 Balance Fwd; Balance Back** (Say "Hello!!"). R hands joined, bal fwd on R ft, touch L beside R; bal back on L ft, touch R beside L.

**3-4 Dos-a-Dos.**

Dos-a-Dos around partner with 6 st, R-L-R-L-R-L, backing up diag R to face new partner.

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- 5-12** Repeat meas 1-4 two more times, end facing 4th person.
- 13-16** **Right Hand Star.**  
Make one slow CW turn with 12 short st, starting with R ft. End in open dance pos, both facing LOD, inside hands joined. W makes 1/2 R face turn on last 3 cts, M touches L ft beside R on last ct.
- 17-18** \***St LOD on L, Swing R Fwd, Hold 1 Ct, St LOD on R, Swing L Fwd, Hold 1 Ct** Face partner, 2-hand hold; canter rhythm.
- 19-20** **St L to L Side LOD, Close R to L on Ct 3, St L Again to L Side, Touch R Beside L.** Pivot R to face RLOD. (A hootchie-kootchie movement may be done with meas 19-20).
- 21-24** Repeat meas 17-20 starting on R ft. Then face partner, 2-hand hold.
- 25-26** **St L, Brush R Across Front of L: St R Brush L Across Front of R.**
- 27-28** **Turn Away From Partner With 6 St, L-R-L-R-L-R.**  
Make complete L face, turn and join hands again. W makes R face turn.
- 29-30** Repeat meas 25-26.
- 31-32** **Twirl Lady on to New Partner.**  
With M's L and W's R hands joined, lady twirls R to gent ahead; M remains in place with st L-R-L. Meet new partner to start dance again.

### NAUGHTY ANNETTA

By Bill Shymkus, Chicago, Illinois

**Record:** Naughty Annetta, Dot 15598

**Position:** Skaters. W's rt hand free, holding skirt

**Footwork:** Identical. Both start with left foot.

**Measures**

#### PATTERN

- 1-4** **Step, Step, Close; Step, Step, Close; Step, Touch, —; Back, Touch, —;**  
Step fwd L, R, close L to R; step fwd R, L, close R to L; step fwd L, touch R to L, hold; step back on R, touch L to R, hold.
- 5-8** **Left, Around, 3; 4, 5, 6; Step, Touch, —; Back, Touch, (Varsouvienne);**  
Retain SKATERS POS. and turn as a couple L face once around in six steps L, R, L; R, L, R to end facing LOD; step fwd L, touch R to L, hold; step back on R, touch L to R, assuming VARSOUVIENNE POS., hold.
- 9-12** **Step, Brush, Sbrush (Back); Turn, 2, 3; Step, Step, Close; Step, Face/Wall, Close (Reindeer);**  
Step fwd L, brush R fwd, brush R bwd; retain handholds and turn R face half around R, L, R to end in L varsouvienne (W on left); step in RLOD L, R, close L to R; R, retaining handhold step on L twd and facing wall with man directly behind W in REINDEER POS, close R to L.
- 13-14** **Step, Touch, —; Back/Turn, Touch, (Varsouvienne);**  
Step twd wall on L, touch R to L, hold; step back on R turning to R VARSOUVIENNE POS facing LOD, touch L to R, hold.

- 15-16** **Step, Step, Close; Girl/Turn, 2, 3 (Semi Open);**  
Step fwd in LOD L, R, close L to R; step fwd R, L, close R to L (W does 3 step traveling turn R, L, R) to end in SEMI OPEN POS facing LOD.
- 17-20** **Step, Swing, —; Step, Swing, —; Step, Step, Close; Step, Touch, —;**  
Step fwd L, swing R fwd (keep toes down), Hold; step fwd R, swing L fwd, hold; step fwd L, R, close L to R; step fwd R, touch L to R, hold.
- 21-24** Repeat Meas. 5-8 except to retain SEMI OPEN POS.
- 25-32** Repeat Meas. 17-24.  
Ending in SKATERS POS.  
Do entire dance through two and one half times. W turns out on Meas. 16 to honors.

### NAUGHTY, BUT NICE

By Fern and Dave Davenport, Seattle, Wash.

**Music:** "Naughty, But Nice"—Aqua Record No. 206

**Intro** 4 Meas.

Wait 2 meas. Acknowledge partner. Face LOD in open pos., inside hands joined.

**Meas.**

- 1-4** **FWD Waltz; Lady Turn (M Manuv.), 2, 3;**  
One fwd waltz in LOD; while W does a solo L-face SPOT turn, M waltzes around in front of her to end in closed pos. M facing RLOD; one R-face turning waltz leading bkwd on L, turning 1/2 to end M facing LOD; W twirls R-face under leading hands (M's L & W's R) as M steps R-L-R in place;
- 5-8** **Side, Swing, —; Reverse Twirl, 2, 3; Bal. Bkwd, Touch, —; Open, Touch, —;**  
Both step twd COH (M on L & W on R), both swing free foot across in FRONT; W makes one full L-face twirl under their joined hands in 3 steps, L-R-L, almost in place to end in closed pos. M facing LOD. (M steps R-L-R maneuvering slightly to fit W's twirl.) In closed pos. M bal bkwd on L in RLOD; partners return to open pos. with step-touch, both facing LOD, inside hands joined.
- 9-12** Repeat Meas. 1-4.
- 13-14** Repeat Meas. 5-6.  
On Meas 6 as W does reverse twirl, M steps R-L-R maneuvering to BANJO pos. at end of meas. 6. M must make this maneuver on last ct of meas. 6. M facing LOD.
- 15-16** **Back, —, Close; Back, —, Close;**  
Canter rhythm. M steps bkwd in RLOD on L, close R to L on 3rd ct changing wt. Same for meas. 16.
- 17-20** **Banjo Fwd Waltz; Fwd, 2, Manuv; R Turning Waltz, Waltz to Sidecar;**  
Waltz fwd in LOD; Waltz fwd again turning to face partner in closed pos. on last ct of meas. 18; 2 R turning waltzes ending in sidecar pos. Care should be taken

NOT to turn too fast in the waltzing so as to acquire the sidecar pos too soon. The last ct of meas. 20 is soon enough. M is now facing LOD.

**21-22 Sidecar Fwd Waltz; Fwd Waltz;**

2 waltzes fwd in LOD in Sidecar pos.

**23-24 M Waltz Around; Waltz to Open;**

W makes 1/2 L-face turn in place following her partner's lead and stepping R-L-R to face LOD closed pos with partner at end of meas. 23 - M waltzes AROUND the W and turning 1/2 L-face to face RLOD, (M does NOT step between partners' feet) leading his partner to closed pos at end of meas 23; It will be found that the W must make her 1/2 L-face turn in PLACE. W steps fwd between her partners feet as M steps bkwd in LOD (W's L & M's R) ct 1; W steps fwd & slightly to her right to open pos inside hands joined cts 2 & 3; M turns L face 1/2, L & R to face LOD in open pos, inside hands joined; This 1/2 turn is done in place by M.

**25-28 Fwd Waltz; Face to Face; Back to Back; Turn on Around;**

Waltz fwd in LOD swinging joined hands fwd & turning slightly back to back; Waltz fwd in LOD turning to face partner, joining free hands & releasing joined hands on last ct of meas 26; Continue waltzing in LOD & turning back to back swing newly joined hands (M's L & W's R) thru twd RLOD; Release joined hands & continue turning (solo) M R-face and W L-face to face partner (1/2 turn required) & assume closed pos.

**29-32 Waltz; 2; 3; Twirl to Open;**

3 R turning waltzes twirling to open pos on meas. 32 to resume start of dance. Record does routine a total of 3 times, ending with just a bow and curtsy.

**NEW SPANISH TWO-STEP**

By Elmer and Lillie Schenkel, Casper, Wyo.

**Record:** Same, RCA Victor 20-6558.

**Position:** Open dance.

**Footwork:** Opposite. M starts on L.

**Instructions:** For man.

**4 Meas Intro**

**1-4 Side, Tap; Side, Tap; Side, Tap; Side, Tap;**  
M steps to side on L, cross R over L, and tap R toe to floor. Step to side on R, cross L over R, and tap L. Pivot to face partner and repeat.

**5-8 CD 4 CW Two-Steps**

Repeat 1-8 to OD.

**17-20 Fwd, Close, Back; Fwd, Close, Bk; Fwd, Close, Bk; Fwd, Close, Bk;**  
Step forward on L, close R toe to heel of L foot, step backward on L. Repeat on R, L, and on R again. Dance on toes, tapping toes on floor, use short quick steps, stepping almost in place.

**21-24 Walk, 2, 3, Swing; Turn, 2, 3, Tap;**

Walk L, R, L, swing R ft forward and back,

turning in toward partner, make one complete turn and face LOD.

**25-32 Repeat 17-24.**

**33-38 OD. Six Forward Two-Steps.**

Two-step turning out and in.

Dance thru three times and end with a two-step, twirl, and bow.

**RIVIERA TWO-STEP**

By Betty and Stanley Andrews, Kansas City, Mo.

**Record:** Victor 20-6647 "21 Rue Pigalle".

**Position:** Open. **Footwork:** Starts opposite.

**Intro:** Optional—or wait out 4 meas of music.

**Measures**

**1-2 Wait (2 slow cts); Step, —, Point, —;**  
Step fwd LOD on L, hold, point R and smile at partner.

**3-4 Run, 2, Turnaway, 2; Run, 2, 3, Point;**  
With small steps run fwd LOD 2, turn-away from partner while performing LOD, fwd 3 more, point L fwd; meas 3 starts M's R.

**PART A**

**1-4 Run, 2, 3, Lift Brush; Run, 2, 3, Lift Brush; Back Away, 2, 3, Point; Together, 2, 3, Butterfly Touch;**

3 fast running steps L, R, L and brush R as you lift smoothly on L; repeat starting R; break handhold and back away facing partner with L, R, L and pt R; approach partner R, L, R and touch L as assume butterfly pos sM back to COH.

**5-8 Grapevine Left, Swing; Grapevine Right, Touch; Change, —, Sides, —; Away/Dip, —, Together, Touch;**

Grapevine swd in LOD in butterfly pos; repeat in RLOD. Meas 7: Keeping both hands held momentarily M's L on top, partners exchange places in 2 slow steps L, R, as W turns 1/2 R face under M's L arm and he moves twd wall passing L hips twd RLOD side of W. M's R and W's L handhold at W waist is released during the second crossing step and movement ends with partners facing, M back to wall and M's L and W's R ft pointed twd partner for styling and to prevent moving too far apart on next action. Meas 8: With M's L and W's R hands still joined, step away dipping deeply on L as point M's R and W's L ft diag twd partner and LOD as bodies are turned slightly in that direction (2 cts needed for smooth "away and dip".) Step twd partner on R, touch L—ending in open pos facing RLOD.

**9-12 Run, 2, 3, Lift Brush; Run, 2, 3, Lift Brush; Back Away, 2, 3 Point; Together to Banjo Butterfly, Touch;**

Repeat meas 1-3 in RLOD ending banjo-butterfly pos M facing COH.

**13-16 Step, Swing, Back, Step; Step, Swing, Back, Step; Change, —, Places, —; Away/Dip, —, Together, Touch;**

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In butterfly banjo pos, M steps fwd twd COH on L as W steps fwd twd wall on R moving "past" each other across LOD with R hips adjacent, swing R fwd, step back on R, in place on L to face partner; repeat same in sidcar (L hip) pos to finish meas 14; meas 15-16: repeats 7-8 ending in open pos facing LOD.

#### PART B

#### 17-20 Fwd Two-Step; Two-Step; Run, 2, 3, Lift Brush; Fwd, Turn Away, Side, Touch;

In open pos starting M's L, 2 fwd two-steps LOD; 3 fast running steps with lift brush; retain handhold briefly as step R in LOD starting turn away from partner to face RLOD changing handholds to open pos and touch L.

#### 21-24 Fwd Two-Step; Two-Step; Run, 2, 3, Lift Brush; Face, Behind, Side, Butterfly, Touch; Repeat 17-19 RLOD. Meas 24: fwd on R as turn 1/4 to face partner, step L behind, R to side, touch L beside R ending in butterfly pos M facing wall.

#### 25-28 Side, Close, Side, Touch; Wrap; Grapevine In, Swing; Grapevine Out, Swing; Swd two-step LOD in butterfly pos; release M's L and W's R handhold M repeats meas 25 moving RLOD turning 1/4 L to face LOD while W does a wrap turning 3/4 L to face LOD still holding her L and M's R joined at her R side and joining other hands in front on last ct. Note: The wrap is done with a "change step" as W takes 2 slow steps L and R while M is taking 3 steps R, L, R. Wt now on R of each. Meas 27-28: grapevine twd COH; then twd wall. Same ft.

#### 29-32 Fwd Two-Step; Two-Step, Turn; Bwd Two-Step; Unwrap;

"Wrapped" and same footwork—starting L, move LOD with 2 two-steps turning 1/2 R face on last ct of second without releasing handholds (M still on inside) to end facing RLOD; bwd two-step LOD; meas 32: M two-steps R, L, R turning 1/2 L releasing his L and W's R hand while W unwraps turning R face twd partner in 2 slow steps R, L (change step) still holding her L and M R hand to end in open pos facing LOD. Opp footwork from here on.

#### BREAK

#### 1-4 Walk, —, 2; Roll In, —, Butterfly; Side, Close, Side, Touch; Side, Close, Side, Touch;

Opp footwork fwd LOD 2 slow steps L, R, roll in twd partner with full turn in 2 slow steps ending in butterfly M facing wall; swd two-step in LOD; swd two-step RLOD ending in open pos—repeat dance from the top.

**Sequence of Routine:** A, B, Break, A, B, A plus ending. (Don't rush last meas 32 even though music seems to indicate need for it!).

**Ending: 1-6 Turn Two-Step; Two-Step; Slow Walk, —, 2, —; Slow Twirl; Walk, —, 2, —; Fwd, Face/Bow;**

In closed pos, 2 turning two-steps slowly; in semi-closed dance 2 slow walking steps LOD L, R; W twirls once slowly in 2 steps under M's L to open pos; fwd LOD 2 slow steps; one more step LOD, then quickly face partner and bow quickly as point M's R and W's L ft to end on last ct of music.

#### SEVENTH HEAVEN

By Jack and Ruby Glenn, Whittier, Calif.

**Record:** Sunny Hills #120S

**Position:** Open—both facing LOD

**Footwork:** Opposite throughout, directions for M

#### INTRODUCTION

##### Measures

1-2 Wait.

3-4 Bal. Apart; Bal. Together;

#### PART A

#### 1-4 Waltz Away, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3;

Starting on M's L, inside hands joined, do one waltz diag fwd and away from partner; cross R past L, take 2 steps in place L, R, turning R to face RLOD; repeat twinkle in RLOD; repeat twinkle again in LOD; changing inside hands with each twinkle.

#### 5-8 Girl Turn, 2, 3; Manuever, Touch, —; Waltz Turn; Twirl R, 2, 3;

M takes one more twinkle in RLOD—L, R, L, while giving W strong lead with his L and her R hand into a solo 1 1/2 R face turn, R, L, R, slightly twd RLOD; M steps R touches L to R to CLOSED POS manuevering to face RLOD, W facing LOD; take one R face turning waltz starting bk on M's L; M takes one fwd waltz R, L, close as W twirls R face L, R, L, to OPEN POS.

9-16 Repeat all of Part A meas. 1-8 ending in SIDE CAR POS M facing LOD.

#### PART B

#### 17-20 Twinkle Out, 2, 3; Twinkle In, 2, 3; Fwd, Back, Side; Twirl L, 2, 3;

In side car pos (L hips) M crosses L in frt of R diag fwd twd wall with long step then R, L, in place to BANJO (R hips); cross R in frt of L diag to COH then L, R, in place to SIDE CAR (W crosses in bk both times); M step L diag fwd twd wall, bk on R, to side on L, W steps bk on R to side on L fwd on R into BANJO; M steps R, L, R, in place making a 1/2 R face turn to face RLOD as W twirls 1/2 L face under M's L & W's R arms to face LOD in SIDE CAR POS.

#### 21-24 Twinkle In, 2, 3; Twinkle Out, 2, 3; Fwd, Back, Side; Twirl L To Open;

Repeat meas. 17-20 in RLOD ending in OPEN POS facing LOD.

#### PART C

#### 25-28 Waltz Away, 2, 3; Cross Over, 2, 3; Waltz Away, 2, 3; Cross Over, 2, 3;



With M's R, W's L hands joined through-out. Waltz diag fwd away from partner L, R, close; change sides R, L, close W crossing under joined hands to face RLOD; repeat meas. 25-26 in RLOD ending in CLOSED POS M's bk to COH.

- 29-32 Bal Bwd, 2, 3; Waltz Turn; Waltz Turn; Twirl R, 2, 3;**  
M bal bwd on L to COH; do two R face turning waltzes: M does fwd waltz as W twirls R face under M's L and her R arm to open pos.  
Dance entire dance 3 times through, ending with twirl and curtsy.

### SLEEPY LAGOON

By Jeri and Hunter Crosby, Three Rivers, Calif.

**Record:** "Sleepy Lagoon", SIO 3102

**Position:** Facing, M back to COH

**Footwork:** Opposite, directions to M

- 1-4 Bal Apt, Touch, —; Change Sides, 2, Close; Bal Apt, Touch, —; Change Sides, 2, Close;**  
Bal apt; W turn L face under M's R and W's L, join both hands; M now on outside facing COH. Bal apt; W turn R face under M's L and W's R again crossing twd LOD from W. (Note: keep both hands joined on cts 1 and 2 of meas 4, dropping M's R and W's L on ct 3 to assume CLOSED POS. This helps partners stay close together during cross over so that it is easier to take closed pos for the bal bwd of meas 5.)
- 5-8 Bal Bwd; Manuv, 2, Close; Waltz R, 2, Close; Twirl, 2, 3;**  
Bal back twd COH; manuv in 3 steps so that M's back to LOD; do one R face turning waltz; then twirl to OPEN POS.
- 9-12 Bal Apt, Touch, —; To Butterfly, Touch, —; Side, —, Close; Side, —, Touch;**  
Bal apt L, touch R by L, hold; turn twd partner as you step R assuming BUTTERFLY POS; do two canter steps to side in LOD.
- 13-16 Rev Twirl, 2, Close; Bal Bwd; Waltz R, 2, Close; Waltz R, 2, Close;**  
M does grapevine in RLOD as W does reverse twirl (L face) in three steps; Bal bwd on L in CLOSED POS in RLOD; 2 R face turning waltzes.
- 17-20 Fwd Waltz, 2, Close; (Canter) Step, —, Close; L Turn Waltz; Waltz;**  
Do one waltz fwd in LOD; then one canter step fwd followed by two L face turning waltzes.
- 21-24 Fwd Waltz, 2, Close; (Canter) Step, —, Close; R Turn Waltz; Waltz;**  
Repeat meas 17-20 starting M's L and using 2 R face turning waltzes after the canter step.
- 25-28 Spot Twirl, 2, Close; Bal Bwd (dip), —, Close; Bal Bwd, —, Close; Bal Bwd, —, Close;**  
W does spot twirl as man waltzes in place facing LOD; resume closed pos and do a

"triple dip" in canter rhythm in RLOD.

- 29-32 L Turn Waltz; 2; Fwd Waltz; Twirl;**  
Do 2 L face turning waltzes followed by one fwd waltz in LOD and an R face twirl for W ending in FACING POS M's back to COH to start dance again.

**Ending:** Bow & curtsy after 3rd time through.

### SWEET GEORGIA BROWN

By Gordon Moss

**Record:** Sweet Georgia Brown, Windsor (R/D not S/D) No. 7630. Retard tempo.

**Position:** Start Semi-Closed, facing LOD

**Footwork:** Opposite

**Measure**

- 1-6 Fwd, —, Step/Step, Fwd; —, Step/Step, Walk, Walk;**  
This is syncopated step-rhythm and will feel wrong with the music until familiarized. To learn—ignore quick steps entirely. Step fwd on (1), bend knees slightly on (2, 3) to keep the beat. Step fwd on (4), bending knees slightly on (5, 6). Then walk twice on (7, 8). When the strangeness wears off the step/step is done as a small push with the trailing foot and a shift of weight to the lead foot, a sort of rock-step, but very tiny. Feet barely leave the floor. Repeat for total of three times.
- 7-8 Pivot, 2, Walk, Manuv; Pivot, 2, W-Twirl, 2;**  
On last step of M-6, M anticipates pivot by maneuvering in front of W so first step on L foot is practically: backing up. Resume Semi-Closed for next Walk and Manuv (3, 4) to second pivot. Anticipate W's twirl by leading her into it as a smooth continuation of her pivot turn. M follows closely to resume Semi-Closed for next movement.
- 9-12 Fwd, L-Roll, The Gal, Across; R-Roll, Pivot, 2, to Semi;**  
Step fwd then release joined hands to R-Semi-Open. On (2, 3, 4) push W across in front with full L turn to L-Semi-Open, stepping between her feet on (3). Catch her firmly with L arm and on (5) push strongly to start her R-face roll across. On (6) step between her feet to Snug Closed Pos for couple pivot on (7, 8). Resume Semi-Closed and repeat once more.
- 13-14 Roll Fwd, 2, 3, (Snap); Roll Back, 2, 3, (Snap);**  
Progressing LOD, both make solo outward turns (M-L; W-R) in three steps and a touch with a snap of fingers on (4). Repeat, rolling RLOD.
- 15-16 Two/Step, Turn, Two/Step, Turn; W-Twirl, 2, Walk, Walk;**  
One full couple-two-step-turn. Twirl W once. Recover Sem-Closed pos while walking LOD final two steps.
- TAG**  
On fourth time through routine, finish M-16 with two twirls.
- 17-18**  
Add another full two step turn, one twirl and bow. (Keep the tempo down.)

## SWEETHEART WALTZ

By Art Carty, Birmingham, Michigan

**Record:** Windsor 7644

**Starting Position:** Open dance position, inside hands joined, both facing LOD.

**Footwork:** Opposite footwork throughout, steps described are for the M.

### Measures

**1-4 Fwd Waltz; Step, Swing, Flare/Turn In; Fwd, Turn, Away; Step, Draw, —;**

Start L ft, do one fwd waltz in LOD; step fwd on R ft, swing L ft fwd then flare L ft in a CW arc while pivoting  $\frac{1}{2}$  R on R ft, turning in twd partner to end facing RLOD and momentarily joining M's L and W's R hands; step fwd in LOD on L ft, turn away from partner with 2 steps, R-L, M turning  $\frac{1}{2}$  R and W turning  $\frac{1}{2}$  L, to end facing LOD and taking semi closed pos; step bwd in RLOD on R ft, draw L toe to R instep, hold 1 ct; partners should end Meas. 4 in about same place they started Meas. 1

**5-8 Side, Swing, —; Lady Twirls; Bal Bwd, Touch, —; Bal Fwd, Touch, —;**

Step to L side twd COH taking open dance pos, swing R ft XIF of L, hold 1 ct; as M gives W a strong starting lead with his R hand, W makes a  $1\frac{1}{2}$  L solo twirl with 3 steps, L-R-L, progressing slightly fwd and twd COH to end facing RLOD, while M takes 3 steps almost in place but adjusting pos as needed to receive W in closed dance pos at the end of her twirl, M facing LOD; bal bwd on L ft in RLOD, touch R toe beside R ft, hold 1 ct; bal fwd in LOD on R ft, touch L toe beside R ft, hold 1 ct;

**9-12 Waltz (LF); Waltz (open out); Side, Swing, —; Side (pivot to sidcar), Touch, —;**

Start fwd on L ft and do 2 L face turning waltzes ending in open dance pos facing LOD; step to L side twd COH on L ft, swing R ft XIF of L, hold 1 ct; W steps to L side on L ft, touches R toe beside L ft and holds 1 ct, as M steps to R side twd W, pivots  $\frac{1}{2}$  R face on R ft to take side-car position facing RLOD, touches L toe beside R ft, holds 1 ct;

**13-16 Back, 2, Face; Cross, Fwd, Maneuver; Waltz (FR); Waltz;**

M starts L ft and takes 3 steps bwd in LOD, L-R-L, pivoting  $\frac{1}{4}$  L on L ft during 3rd step to briefly face partner; steps on R ft XIF of L pivoting  $\frac{1}{4}$  L to face LOD while taking banjo pos momentarily, steps fwd on L ft in LOD, steps fwd and diag twd wall on R ft pivoting  $\frac{1}{4}$  R in a maneuver to end facing RLOD and taking closed dance pos — while W takes 3 steps fwd in LOD, R-L-R, pivoting  $\frac{1}{4}$  L on R ft during 3rd step to briefly face M; steps on L ft XIB of R pivoting  $\frac{1}{4}$  L to face RLOD in momentary banjo pos, steps bwd in LOD on R ft pivoting  $\frac{1}{4}$  R

to face wall, steps on L ft XIF of R pivoting  $\frac{1}{4}$  R to face in LOD and takes closed dance pos; start bwd on L ft in RLOD and do 2 R face turning waltzes to end facing LOD in semi-closed position;

**17-20 Step, Swing, —; Run, 2, 3; Step, Swing, —; Run, 2, Maneuver;**

Step fwd in LOD on L ft, swing R ft fwd, hold 1 ct; start R ft and take 3 running steps fwd in LOD, R-L-R; repeat, with same footwork, except that M maneuvers into closed dance pos facing RLOD at end of the 3 running steps;

**21-24 Waltz (RF); Waltz; Waltz Balance (L); Waltz Balance (R);**

Start bwd in LOD on L ft and do 2 R face turning waltzes to end with M facing wall; do one waltz balance (equivalent to a back pas de basque) to L side in LOD; do one waltz balance to R side in RLOD ending in semi-closed dance position facing LOD;

**25-28 Step- Swing, —; Run, 2, 3; Step, Swing, —; Run, 2, Maneuver;**

Repeat action of Meas. 17-20

**29-32 Waltz (RF); Waltz; Waltz; Twirl;**

Do 3 R face turning waltzes making  $1\frac{1}{2}$  turns; W twirls R face under her own R and M's L arms with 3 steps, L-R-L, while M takes 3 steps alongside, R-L-R, ending in open dance position ready to repeat the sequence

Perform entire dance for a total of three times ending with partners acknowledging.

## TEEN MIXER

By Jack Hess, Washington, D. C.

(An easy to learn quickie for the younger set.)

**Record:** Glow Worm — Shaw, Meet the People — SIO, Lindy Lee, etc.

**Position:** Open, inside hands joined, facing LOD.

**Footwork:** Same, starting left.

**Note:** All measures are gavotte steps (walk, 2, 3, point).

### Meas.

- 1 Forward, 2, 3, point (right toe);
- 2 Forward, 2, 3, face (partner) (M back to COH)
- 3 Back-up, 2, 3, point;
- 4 Forward, 2, 3, to a right-hand star;
- 5 Around, 2, 3, point (small steps to halfway);
- 6 Around, 2, 3, face (partner);
- 7 Back-up, 2, 3, point;
- 8 Forward, 2, 3, to new partner start dance. (Meas 8 both M and W face diag right and walk fwd to meet new partner.)

## TO COMPOSERS: A FEW GENTLE HINTS

If your paternal instincts are urging you to create a new round dance, heed these points by today's leaders: Release the dance only after it is finished; choose good music that is available — better yet, submit your dance to one of the special recording companies for an evaluation and possible release.

## THINK

By Ivan and Molly Lowder, Compton, Calif.  
**Record:** Think, Decca #28952, Guy Lombardo  
 (Record should be speeded up)  
 Intro—Open pos, facing LOD  
**Position:** Dance—Semi-closed pos facing LOD  
**Footwork:** Opposite, direction for M

## INTRODUCTION

### Measures

**1-4** Wait 2 meas, then turn away from partner (M-L, W-R face) making a small circle in 4 steps starting M's L foot, ending in semi-closed position facing LOD.

### DANCE

**1-4** **Walk, —, 2, —; Face to Face; Back to Back; Reverse Semi-Closed;**

In semi-closed position walk fwd in LOD 2 slow steps L-R; releasing R hand from W's waist, do a two-step sideward in LOD facing partner, L-R-L, pivoting on 3rd step 1/2 turn R face to back-to-back position; releasing handhold, join M's R & W's L hand and do a two-step sideward in LOD, R-L-R, pivoting on 3rd step 1/2 R face turn ending facing partner; do a two-step sideward in LOD, L-R-L, ending in reverse semi-closed position (M's L arm around W's waist, M's R & W's L joined hands extended fwd in RLOD).

**5-8** **Walk, —, 2, —; Face to Face; Back to Back; Turn to Semi-Closed;**

Repeat action of meas 1-4 in RLOD starting M's R foot, pivoting L face, ending in semi-closed position facing LOD.

**9-12** **Walk, —, 2, —; Girl, —, In Front, —; Bal Fwd, —, Back, —; Back, —, Fwd, —;**

M walks fwd in LOD 4 slow steps L-R-L-R, taking 1st 2 steps in semi-closed position and leading W in front of him to closed position on steps 3 and 4; balance fwd on L, back on R, back on L and fwd on R.

**13-16** **(Break-A-Way) Side, Back, Fwd, —; Side, Back, Fwd, —; Side, Back, Fwd, —; Side, Back, Fwd, —;**

Releasing R hand from W's waist M steps to L side on L starting 1/4 R face turn, rocks back on R (keeping L fwd in place) completing turn to face wall, rocks fwd on L pivoting 1/4 L to face partner; releasing M's L and W's R hands and joining opposite hands, M steps to R side on R starting 1/4 L face turn, rocks back on L (keeping R fwd in place) completing turn to face COH, rocks fwd on R pivoting 1/4 R to face partner; repeat all of above. W's footwork for above—Step to R side on R starting 1/4 L face turn, rock back on L (keeping R fwd in place) completing turn to face wall, rock fwd on R pivoting 1/4 R to face partner; Step to L side on L starting 1/4 R face turn, rock back on R (keeping L fwd in place) completing turn to face COH, rock fwd on L pivoting 1/4 L to face partner; repeat all of above.

**17-20** **Banjo Walk, —, 2, —; Side, —, Cross, —; Pivot, —, Side, —; Cross, —, Pivot, —;**  
 Assuming banjo position walk fwd in LOD

2 slow steps L-R; turning to face partner in loose closed position, step to L side on L, in back of L on R (W-X in front), fwd on L between W's feet pivoting 1/2 L to face COH; to R side on R, in back of R on L (W-Xif), fwd on R between W's feet pivoting 1/4 R to face LOD in semi-open pos.

**21-24** **Step, —, Girl, Across; Step, —; Roll, Back; Pivot, —, 2, —; Twirl, —, 2, —;**

Take slow step fwd on L, then 2 quick steps R-L almost in place giving W lead with R arm as she rolls across in front of M to his L side making a full L face turn in 2 quick steps; take slow step fwd on R, then 2 quick steps almost in place turning 1/4 R face giving W lead with L arm as she rolls back across in front of M to his R side making 3/4 R face turn in 2 quick steps; assuming closed position do a full R face couple pivot in 2 slow steps starting back on M's L; M walks fwd in LOD 2 slow steps L-R while W does a R face twirl under M's L and own R arm.

**25-28** **Banjo Walk, —, 2, —; Side, —, Cross, —; Pivot, —, Side, —; Cross, —, Pivot, —;**

Repeat action of meas 17-20.

**29-32** **Step, —, Girl, Across; Step, —; Roll, Back; Pivot, —, 2, —; Twirl, —, 2, —;**

Repeat action of meas 21-24.

Repeat entire dance 1 more time. Then repeat meas 1-16, W making a quick R face turn in 2 steps on meas 16 to end facing M as M takes 2 quick steps R-L turning to face W, steps back on R for quick bow.

## TRAMBONE TWO STEP

By Tod and Orvillene Williams, Lamar, Colo.

**Record:** Victor #20-6796, "Trambone" by Chet Atkins.

**Position:** Semi-closed facing LOD.

**Footwork:** Opposite throughout. Directions are given for M.

No introduction—start dance on first beat of music.

### Measures

### PART A

**1-4** **Walk, —, 2, —; Step, Close, Step, Dip/Brush; Walk, —, 2, —; Step, Close, Step, Dip/Brush;**

In semi-closed position facing LOD starting gents L walk two, L, R; then two-step fwd dip and brush on count 4; Repeat starting on M's R foot.

**5-8** **Two Step Fwd, Two Step Back, Turn Away, 2, 3, 4;**

Still in semi-closed position two-step fwd on M's L; two-step back on M's R; turn away from partner, M turning L face, W turning R face.

**9-16** **Repeat Measures 1-8;**

Repeat measures 1-8 ending in butterfly position M's back to COH:

### PART B

**17-20** **Two Step Together; Two Step Apart; Cross Over, 2, 3, 4;**

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Starting M's L two-step together, then two-step apart; change places in 4 steps starting M's L, walking L, R, L, R as W turns under her own L and M's R arm (W walks, R, L, R, L) to end facing partner in butterfly pos. M facing COH.

- 21-24 Repeat Measures 17-20;**  
Repeat measures 17-20 to end in banjo position M facing LOD.

**PART C**

- 25-28 Two Step Fwd; Two Step Pivot to Side Car: Two Step Fwd; Two Step Face:**

In banjo position starting M's L, two-step fwd, then two-step and pivot to side-car pos M facing RLOD. In side car pos starting M's L two-step fwd in RLOD, then two-step and turn to face partner in closed dance pos.

- 29-32 Two Step Turn; Two Step Turn; Twirl, Twirl:**

In closed pos starting M's L do two turning two-steps making one complete right face (CW) turn. Lady then does two right face twirls in 4 steps under her own R and M's L arm as M walks along LOD in four steps L, R, L, R. End in semi-closed pos to start dance again.  
Repeat dance two more times ending with a bow or acknowledgment to partner.

**TWILIGHT TWO-STEP**

By Kay and Forrest Richards  
San Leandro, Calif.

**Record:** Decca 29691 "Don't Take Your Love From Me."

**Position:** Butterfly banjo, M facing LOD.

**Footwork:** Opposite throughout, Directions given are for M.

**Measures**

- 1-2 FWD, Two-Step, Swing; To Sidecar, Two-Step, Touch;**

In **Butterfly Banjo** pos (R-hips adj) M facing LOD, starting M's L and progressing in LOD; do 1 fwd two-step & swing R ft slightly fwd; Starting M's R, M repeats the fwd two-step progressing diag. to his R and touches L beside R, while W, still moving bwd in LOD, crosses L behind R, steps R diag. bwd to her R, steps L slightly in front of R, and touches R beside L—to end in **Butterfly-Sidecar** (L-hips adj)

- 3-4 Face Center, Two-Step, —: To Sidecar, Two-Step, —;**

Releasing M's R and W's L hands and starting M's L ft, partners change sides (Calif whirl) with 2 two-steps, M turning L and W turning R ( $\frac{1}{4}$ ) to face COH on first two-step; Continuing the turn, the second two-step brings partners into **Butterfly Sidecar** pos, M facing RLOD, W facing LOD.

- 5-6 BWD, Two-Step, Swing; (To Banjo) Behind, Side, FWD, Touch;**

In butterfly pos, starting M's L, do 1 two-step in LOD (M backing up) swing R ft slightly fwd; Then, still moving in LOD, M crosses R behind L, steps diag. bwd to his L, steps R slightly in front of L and touches L beside R—while W does a fwd two-step progressing diag. to her L and touches R beside L, end in **Butterfly Banjo**, M face RLOD.

- 7-8 Face Center, Two-Step, —; To Closed, Two-Step, —;**

Releasing M's L and W's R hands and starting M's L ft, partners change sides (Calif twirl) with 2 two-steps, M turning R and W L-face ( $\frac{1}{4}$ ) to face COH on the first two-step; Continuing the turn, the second two-step brings partners into closed dance pos, M facing LOD.

- 9-12 Walk, —, Turn, —; Pivot, —, Two, —; Two-Step, —; Two-Step, —;**

In closed pos, step L fwd in LOD, step R fwd turning to face wall (M's back to COH); still in close D pos, pivot  $\frac{1}{4}$  CW turn in 2 steps L, R, to end facing LOD; Starting ML, do 2 fwd two-steps in closed pos progressing in LOD (do not turn).

- 13-16 Walk, —, Turn, —; Pivot, —, Two, —; Two-Step, —; Two-Step, —;**

Repeat action of Meas 9-12 to end in **Butterfly Banjo**, M face LOD.

- 17-24 FWD, Two-Step, Swing; To Sidecar, Two-Step, Touch; Face Center, Two-Step, —;**

**To Sidecar, Two-Step, —; BWD, Two-Step, Swing; (To Banjo) Behind, Side, FWD, Touch; Face Center, Two-Step, —; To Semi-Closed, Two-Step, —;**

Repeat action of Meas 1-8, except to end in semi-closed pos. facing LOD.

- 25-28 FWD, Two-Step, —; BWD, Two-Step, —; Turn, Two-Step, —; Turn, Two-Step, —;**

In semi-closed pos, starting M's L, do 1 two-step progressing in LOD; Do 1 two-step moving bwd RLOD; Do 2 turning two-steps making 1 complete CW turn to end in semi-closed pos, facing LOD.

- 29-32 FWD, Two-Step, —; BWD, Two-Step, —; Walk, —, Two, —; Three, —, Four, —; (W Twirl)**

Repeat action of meas 25-26; Then, while M walks fwd 4 slow steps L,R,L,R, W makes 2 R-face twirls under M's L and her R arms in 4 steps R,L,R,L to end in **Butterfly Banjo** pos. to repeat dance from the beginning.

Entire Dance is done Twice. Ending; Change Hands and Bow.

**A GUIDE BOOK FOR ROUND DANCING**

One of the handiest reference books ever written on the subject of today's round dancing is the volume by Frank Hamilton, "American Round Dancing." Published by and available at Sets in Order, this manual is a well-illustrated, complete guide book for the teacher or lover of Rounds. In its pages is a glossary of terms, a list of abbreviations and symbols and a careful description of every phase of this activity.

## VALLEY WALTZ

By Dena M. Fresh, Mission, Kansas

**Record:** "Down In The Valley", Lloyd Shaw # X-99

**Position:** Open, inside hands joined. Face LOD.

Directions for M, W does counterpart.

**Intro:** Wait two measures. Balance away; balance together.

### Measures

**1-4 Waltz Away; Waltz Together; Step, Swing, —; Maneuver, —, —;**

Starting on L take one waltz step diagonally fwd away from partner swinging hands fwd; on R take one waltz step diagonally fwd twd partner swinging hands back; step twd on L, swing R fwd, hold 1 ct; M maneuver to face W and RLOD by stepping down and pivoting on R, touch L (W step L, touch R). Assume CLOSED POSITION.

**5-8 Waltz; Waltz; Waltz; Open Out (W);**

Step back on L in LOD and take three turning R-face waltz steps, turning once-and-a-half around to end with M facing LOD; while M takes one waltz step in place, W turn R-face to end facing LOD in OPEN POSITION (L, R, L).

**9-12 Waltz Away; Waltz Together; Step, Swing, —; Maneuver, —, —;**

Repeat Meas. 1-4.

**13-16 Waltz; Waltz; Waltz; Open Out (W);**

Repeat Meas. 5-7. On Meas. 16, while M takes one waltz step in place beginning on R, W turn R-face with two steps L, R, HOLD, to end in VARSOUVIANA POSITION (this is a change of foot lead for the W). Footwork identical now.

**17-20 Waltz In; Waltz Out; Waltz In; Out To Face;**

In VARSOUVIANA POSITION, both starting on L, waltz diagonally in twd center; waltz diagonally out twd wall on R; waltz diagonally in twd center on L. Release L hands and as M turns with one waltz step on R to face wall, W sweeps out on joined R hands to face center and M.

**21-24 Under, 2, 3; Face, Touch, —; Over, 2, 3; Turn, 2, 3;**

Reaching under the still joined R hands, release them as partners join L hands and at same time change places with three steps (both step L, R, L) — W turn R-face under joined hands; step R, touch L as partners face. A box-the-flea figure! Join the R hands above the joined L hands (releasing L hands) and change places with three steps (both step L, R, L) — W turn L-face under joined hands; with three steps (R, L, R) M maneuver to face LOD and W spot turn L-face. A glorified box-the-gnat figure! Lower hands to VARSOUVIANA POSITION.

**25-28 Waltz In; Waltz Out; Waltz In; Out To Face;**

Repeat Meas. 17-20.

**29-32 Under, 2, 3; Face, Touch, —; Over, 2, 3; Open Out;**

Repeat Meas. 21-23. On Meas. 32, W turn L-face with two steps R, L, hold. Couple assume OPEN POSITION. Repeat dance two more times. End with a bow on Meas. 32.

## WABASH RAMBLER

By Doc and Winnie Alumbaugh, Arcadia, Calif.  
Round Dance Mixer

**Record:** Windsor 7639.

**Starting Pos:** Open dance pos, both facing LOD, inside hands joined.

**Footwork:** Opp footwork for M and W throughout, steps described are for the M, W doing counterpart footwork.

### Measures

**1-4 Walk, —; Two, —; Apart, Close; Side, Clap!**

Start L ft and take two slow walking steps fwd in LOD; L-R; release joined hands — M steps to L side twd COH on L ft, closes R ft to L taking weight on R; steps again to L side twd COH and touches R toe beside L ft while clapping both hands together sharply; while W steps to R side twd wall on R ft, closes L ft to R taking wgt on L; steps again to R side twd wall on R ft, and touches L toe beside R ft while clapping both hands together sharply; (partners have now separated and should be not more than 5-6 ft apart).

**5-8 Forward, —; Two —; Together, Close; Side, Clap!**

Start R ft and take two slow walking steps straight fwd in LOD, R, L; M then steps to R side twd partner on R ft, closes L ft to R taking wgt on L, steps again to R side twd partner on R ft, touches L toe beside R ft and claps both hands together sharply, while W steps to L side twd partner on L ft, closes R ft to L taking wgt on R, steps again to L side toward partner on L ft, touches R toe beside L ft and claps both hands together sharply; (partners are now side-by-side and should again join inside hands).

**9-12 Step, Close; Step, —; Step, Close; Step, —;**

Start L ft and do 2 slow two-steps fwd in LOD;

**13-16 Turn Away, Two; Three, Brush; Progress, Two; Three, Touch;**

Releasing joined hands, partners turn away from each other — M turning L face in a wide arc starting L ft and taking 3 steps, L, R, L, followed by brushing R ft against floor, then completes the full turn around with 3 more steps, R, L, R, followed by touching his L toe beside R ft, having judged his turnaway to end along

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side a new partner, the W next in RLOD at the start of dance; while W turns away with opp footwork in a small arc, almost in place, to end up with a new partner, the M next in LOD from her at start of dance;

Perform the entire dance a total of eight times ending by bowing to last new partner.

### WHEN IT'S SPRINGTIME IN THE ROCKIES

By Russ and Leah Hendrickson, Denver, Colo.

**Record:** Lloyd Shaw Recordings X-98

**Position:** Open position with inside hands joined, facing LOD.

**Footwork:** Opposite throughout.

Four measures of introduction.

#### Measures

##### 1-2 Solo Waltz; Waltz;

Progressing slightly in LOD, partners turn away from each other (M to L, W to R), making one complete turn in 2 waltz measures. M progressing slightly more than W, and at the end of the 6th count, they meet in closed position, M's back to LOD.

##### 3-4 Couples Waltz; Waltz;

Starting back on M's L, 2 measures of waltz, making one complete R-face turn, opening out on last count to face LOD.

##### 5-8 Repeat meas. 1-4;

Couples ending close together, facing LOD, inside hands joined and held well forward, elbows bent.

##### 9-10 Step, Swing; Step, Swing;

Step fwd in LOD on outside foot and swing the inside foot fwd; step fwd on inside foot and swing the outside foot fwd.

##### 11-12 Turn; Twinkle;

Dropping hands, turn away from partner (M to L, W to R) and make one complete turn almost in place in 3 steps. M takes W's RIGHT hand in his L. Step fwd in LOD on R, then beginning a 1/2 R-face turn, step L beside R, complete turn to face RLOD by stepping on R beside L. W steps fwd on L, then makes a 1/2 L-face turn to end facing RLOD.

##### 13 Roll Across;

W rolls across in front of M, making a R-face turn in 3 steps, R-L-R (M waltzes in place, L-R-L), to end in Varsouvianna position, both facing RLOD. If M will give a slight pull on W's R, which he is holding at the beginning of this roll, it will help her make this turn easily. However, the hand should be dropped immediately after the lead is given.

##### 14-15 Waltz; Waltz;

In Varsouvianna position, 2 fwd waltzes in RLOD, M starting on R.

##### 16 Turn;

M makes a 1/2 R-face turn in place in 3 steps to face LOD to repeat from Meas. 9.

W makes a 1/2 L-face turn in 3 steps around the M to face LOD.

##### 17-24 Repeat meas. 9-16;

This time, when M makes his 1/2 R-face turn as in Meas 16, he maneuvers to closed position, his back to LOD.

##### 25-28 Waltz; Waltz; Balance; Twirl;

Two regular waltzes, turning R-face, ending with M's back to COH. Balance back on M's L. M waltzes in place as W makes a L-face twirl in 3 steps.

##### 29-32 Repeat meas. 25-28.

Dance through three times. At the end, after W has made her L-face twirl, bow.

### WISHFUL WALTZ

By Jack and Na Stapleton, Grosse Pointe, Mich.

**Record:** Sunny Hills, AC 125-S

**Position:** Facing, M's back to COH

**Footwork:** Opposite throughout

#### Measures

##### Introduction

##### 1-4 Wait 2 Measures; Balance Apart; Balance Together;

With M's R and W's L hands joined, balance apart on L; bal together on R to assume closed pos with M facing LOD.

##### Part A

##### 1-4 Balance forward; Reverse Twirl; Twinkle; Twinkle (Manuv);

In closed pos bal fwd on L, touch R by L and hold. Keeping M's L and W's R hands joined W makes L face twirl to side-car pos as M steps bkwd R, L, R, turning rt face to end facing RLOD. M steps fwd L, step fwd R turning to face partner then close L to R completing turn to banjo pos. Step fwd R, step fwd L turning to face partner, close R to L continuing turn to assume closed pos M's back to LOD (Maneuver).

##### 5-8 Waltz; Waltz; Waltz; Twirl;

Starting bkwd L do three CW 1/2 turn waltzes prog LOD. On 4th meas W makes rt face twirl under M's L arm stepping L, R, L, as man takes 3 steps R, L, R, to end in closed pos, M facing LOD.

##### 9-12 Balance Forward; Twirl; Twinkle; Twinkle; Repeat meas 1-4.

##### 13-16 Waltz; Twirl To Open; Step-Swing; Wrap;

Starting bkwd L do one CW 1/2 turn waltz prog LOD. Twirl girl rt face under M's arm to open pos both facing LOD with inside hands joined. Step fwd L, swing R fwd and hold. With M's R and W's L hands still joined M steps slightly bkwd R, L, R, as W makes a full L face turn ending with M's R and W's L hands joined around W's waist and with M's L and W's R hands joined in front.

##### Part B

##### 17-20 Waltz Forward; Step-Touch; Unwrap; Step-Touch;

- In wrapped pos do one fwd waltz stepping L, R, L; step fwd R, touch L to instep of R and hold. Continuing fwd progress and retaining hold of M's R and W's L hands, W unwraps in 3 steps R, L, R to open pos as M steps L, R, L. Step fwd R touch L by R instep and hold.
- 21-24 Waltz Away; Waltz Together; Roll Away; Side-Draw;**  
In open pos, inside hands still joined waltz diag fwd away from partner L, R, L. Waltz forward R, L, R turning to slightly face partner. Turn away from each other, progressing slightly backward, in 3 steps (M turning L, W turning R) to end in butterfly pos, M's back to

COH. Step to side on R, draw L.

- 25-28 Back-Draw; Back-Touch; Forward-Draw; Forward-Touch;**  
In canter rhythm, partners back away from each other (M to COH, W to wall) M stepping bkwd L and draw R to L, then bkwd L and touch R alongside L instep. Step fwd R, close with L, step fwd R and touch L to end in closed pos M maneuvering to face RLOD.
- 29-32 Waltz; Waltz; Waltz; Twirl;**  
Repeat meas 5-8.
- Repeat Dance 3 Times**
- Ending:** Twirl to B and C on meas 32.

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## AND THAT IS THAT

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**HAPPY DANCING!**

*Bob Page*